BEHIND THE CURTAINS

Breaking the fourth wall with a public interface into the laboratory of the performing arts.

Architectural dissertation by Tian Du Toit Oosthuizen

An Cultural and Educational Back of House for South African State Theatre.
In an Indeterminate Introverted City Block in the CBD of Pretoria.
BEHIND THE CURTAINs:

Breaking the fourth wall with a public interface into the [laboratory] of the performing arts.

An Cultural and Educational back of House for South African State Theatre, establishing a typology of public space for everyday performances.

In an Indeterminate Introverted City Block in the CBD of Pretoria.

By Tian Oosthuizen

Submitted in partial fulfilment of the requirements for the degree of Master in Architecture (Professional) in the Department of Architecture, in the Faculty of Engineering, Built Environment and Information Technology, University of Pretoria

Course Coordinator: Dr. Arthur Barker
Study Leader: Neels Van Rooyen

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I would like to dedicate this to my loving wife Telanie, thank you for unconditionally loving and encouraging me throughout these years.

Furthermore to my Family, for your endless love, support and encouragement that you devoted to me through these years.
ii Acknowledgments

I firstly would like to acknowledge my Heavenly Father, for Blessing me throughout my incredible life journey.

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Last, not least, Thank you Elize Venter for editing my book at short notice.
Programme:
A ‘Back of House’ for The State Theatre, which is an Alternative Theatre, dramaturgy and production experience.

Site Description & Location:
The site is allocated along Helen Joseph (Church) street and Sisulu (Prinsloo) street in Pretoria. The site is located within city block forming an introverted space of indeterminacy, with leftover parts of yesterday’s city. The State Theatre and Sammy Marks precinct on Sisulu Street is located on the western and north western side of the block as well as the Tshwane North College on the corner of Helen Joseph and Du Toit located on the North Eastern part of the block.

Addresses: GPS -25° 7’ 4’’ 63.55”, +28° 19’ 64.45”
1. Prinschurch Building Erf R2575/383
2. Karps Building 2/384 Church Street Erf 2731
3. The Sheds 386 Church Street Erf 3081
4. Karps: 373 Church Street Erf 2731/2
5. Mavarin: 361 Church Street Erf 384/1

Research Field: Heritage / HUE Housing and Urban Environments

Clients(s):
- Department of Arts and Culture (DAC).
- Development opportunities within the South African State Theatre (SAST), which could function within the existing development framework of the theatre forming the new back of house for the State Theatre.

Theoretical Premise: The Dissertation uses Body-space, event-drive space, African Space Theories. The projects approach is to use the ritual activities of the everyday on site and superimpose the newly created event-driven space as the theatre back of house programmes and stage within the existing fabric. By re-scripting the existing fabric, makes it relevant to a mixed cultural group of users through “rebuilding, incorporation, connecting and intensifying that what already exists”, as suggested by Da Costa & Van Rensburg (2008b:48).

Architectural Approach: Creating Interfaces, which develops new connections to the public realm and establish public life on the introverted site.
Behind the Curtains is an exploration into the introverted and indeterminate space as a place of activity.

The dissertation investigates and compares the spectacle of the everyday and reality by means of a theatre stage and a semi-public courtyard / plaza, which is situated opposite the State Theatre in Pretoria’s CBD. The theatre is focused on the awareness of reality through the spectacle of performance while the semi-public courtyard / plaza can “turn the artificiality of everyday situations into theoretical situations” and bring life to the streets (Brenner 1994:97). Everyday life is put on display.

The programme forms a new back of house for the State Theatre with the theatre stage, rehearsal studios and back of house programmes intertwined with the activities of the everyday.

The project explores whether it is appropriate to intervene and re-appropriate an introverted site, characterised by its indeterminate left over spaces, and whether the re-appropriation of indeterminate space could reactivate Pretoria’s CBD.

The dissertation seeks to advocate an alternative approach to removing the existing, by investigating the possibility of working within the dynamics of an introverted and indeterminate left over space. The dissertation explores finding new possibilities and opportunities to transform the site into dynamic social spaces that maintains the uniqueness and quality of the spaces, without destroying the space’s character and memory.

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**v Normative Position**

Pretoria is filled with spaces of an indeterminate nature. These spaces are hidden and restricted from use and ultimately become the blind spots that puncture the environment we circulate. These unconsidered spaces are neglected due to the lack of civic pride and confusion of ownership. The spaces of indeterminacy provide an opportunity to reshape an urban centre and counteracting urban sprawl by attracting people back into the city centres (Trancik 1986:2). Urban land can be utilised more efficiently to create a more integrated and compact urban form re-utilising the spaces of indeterminacy (Trancik 1986:i).

The proposed site is in a prime location to form a gateway that could establish development towards the south eastern quadrant of Pretoria (as seen in Figure 1). The intervention can be a catalyst that sparks development and stitches the adjacent isolated spaces of indeterminacy together, to re-establish a network of arcades, with a cultural pedestrian route connecting Sunnyside with the CBD. Currently, these neglected areas detract from the cultural experiences that Pretoria has to offer and become infertile environments for living. These introverted spaces are hidden and cannot interact with the surrounding public realm, resulting in negative, undefined spaces that become abandoned and degraded. Spaces of indeterminacy are not caused by poor city planning, but rather by left over parts of previous patterns of flow, of yesterday’s city. These unique, unmanageable qualities of indeterminate spaces allow the city to adapt and self-organise to a more ecological rhythm and contribute to creative shifts in the urban individual’s experience of their built environment (Jones 2006:[S.p.]). Reconnecting these blocks as a network of spaces will result in more vibrant mixed-use functions and activities that could function more interactively. An attractive environment could be established within these networks in which new economic, social and recreational activities could take place.

**FIGURE 1 - PROPOSED FUTURE DEVELOPMENT CONCEPT (AUTHOR 2015)**
I. Biophilia:
The term means love of life or living systems. Coined by Erich Fromm to describe a psychological orientation of being attracted to all that is alive and vital (Fromm 1964:[S.p]).

II. Escapism:
“an activity or form of entertainment that allows people to forget about the real problems of life” (Merriam-Webster 2015:[S.p]).
“habitual diversion of the mind to purely imaginative activity or entertainment as an escape from reality or routine” (Hubpage 2015:[S.p]).

III. Happening:
“an unconventional dramatic or artistically orchestrated performance, often a series of discontinuous events involving audience participation.”
“any event considered worthwhile, unusual, or interesting.”

IV. Heterogenous Society:
“In general, a heterogeneous society is where there will be diversity of people in terms of race, culture, religions, languages, etc.”
“People following different religions and speak different languages, similar to society in the USA having English as a common language, is an example of a heterogeneous society” (Hubpage 2015:[S.p]).

V. Indeterminancy Space:
“'indeterminate' spaces are spaces left out of 'time and place' with regard to their urban surroundings, mainly as a consequence of rampant deindustrialisation processes and the 'shrinking' city” (Groth & Corijn 2015:[S.p]).

VI. The Fourth Wall:
“The thin line that exists between a story and reality. When a character in a story tells the reader in some way that they know that they are a character in a story, which is called ‘breaking the fourth wall’ (Hawke 2012:[S.p]).
“The fourth wall” is an expression stemming from the world of theatre. In most modern theatre design, a room will consist of three physical walls, as well as an imaginary fourth that serves to separate the world of the characters from that of the audience. (Merriam-Webster 2015:[S.p]).
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INTRODUCTION
The introduction establishes a common ground, contextualising the project and defining the boundaries of the project.

**Real world Problem**

What Happened...
The increase in the city's density increases the demands for social and recreational opportunities, whilst open space within the urban environment is fast becoming a limited resource. Alternative means must be found to create these opportunities.

Due to the lack of open space, new developments began taking place on the fringes of Pretoria; this also included the businesses previously located in the CBD. This urban sprawl is also responsible for the current lack of growth and 'energy' within Pretoria's CBD. As a result, vacant city buildings and city blocks have become lost spaces to the city's inhabitants, becoming a major contributing factor to the increase in criminal activities and the city's decay. The CBD's lack of dynamic public spaces is primarily because of social exclusion, which is, among other problems, the cause of empty spaces, which in turn increases opportunities for criminal activities in such spaces.

Recent local advocacy efforts were made to attempt to reinstate and rejuvenate Pretoria's public spaces in the urban center. The City of Tshwane developed and presented the Tshwane 2055 Urban Vision for the urban upgrade of certain areas in Pretoria, the CBD being one of the main focus areas. To establish this urban vision, parts of the indeterminate old city fabric needed to be removed.

The dissertation focus area is drawn towards non-place or indeterminate spaces within the city fabric which could be re-established to answer for the city's demand to expand. Pretoria is filled with spaces of an indeterminate nature, hidden and restricted; these spaces form the blind spots that puncture the environment we circulate. These unconsidered spaces are neglected due to the lack of civic pride and confusion of ownership. These spaces of indeterminacy are not caused by poor city planning, but rather because they are left over parts of previous patterns of flow, of yesterday's city. (Figure 2 shows a diagram of city space developing as blocks of indeterminate space). These unique, unmanageable qualities of indeterminate space allow the city to adapt and self-organise to a more ecological rhythm and contribute to creative shifts in the urban individual's experience of their built environment (Jones 2006: [S.p]).

**1.1 Background & Context**

**1.1 Real World Problems: Indeterminate spaces**

[Diagram showing the transformation from Previous Inclusive Condition to Indeterminate Exclusive Condition]

**FIGURE 2 - CITY BLOCK AS INCLUSIVE OR INDETERMINATE EXCLUSIVE (AUTHOR 2015)**
“The appropriate intervention in a space of indeterminacy that can be compared to grains of sand in an oyster that cause irritation (current condition), leading to the growth of 'pearls' (urban renewal of urban life)” (Lefebvre and Roode c1996).

In light of the vision for 2055 and the methods used for urban regeneration...

The dissertation seeks to advocate an alternative approach to removing the existing, by investigating the possibility of working within the dynamics of an introverted, indeterminate left over space. Finding new possibilities and opportunities to transform the site into a dynamic social space that maintains the uniqueness and quality of the space, without destroying the space's character and memory.

It was these challenges and urban context analysis that attracted the attention of this study towards the site located within the CBD opposite Sisulu (Prinsloo) Street on the eastern edge of the South African State Theatre.

1.1 Real World Problems: Indeterminate spaces

The Architectural intervention of this dissertation will be explored and developed through new interventions that can connect the surrounding buildings in the block as well as re-appropriating the surrounding buildings to form a relation with the previously introverted courtyard spaces. The site will have access points that are opened for the public to be able to explore the previously hidden "other" spaces of the city.

The dissertation will address these challenges from both physical and social perspectives. The aim will be to create an environment that allows a "heterogeneous society" to express itself, with social and collective spaces that can accommodate the unplanned and spontaneous. This will create potential at the interface between different cultural groups. Arcades will be introduced to allow public movement through the block, with markets that can draw the public into the site. The idea is that the previ-
ously lost, introverted site can be transformed into a space with extraordinary vibrancy from contemporary intellectual, artistic, cultural and sociological discourses, contributing to the urban renewal of the block’s urban life as well as the larger city context.
To fully understand indeterminate or lost space, one needs to define it. Trancik defines these fragmented spaces as follows (1986:3):

- Left over areas – abandoned areas or unstructured landscape, away from public realm like pedestrian movement and activity that represents the life of all cities.
- Surfaces that break up and border the urban core, lopping connections between the CBD and residential areas. Forming no-man's land along edges of urban rivers, freeways, the unused or unmaintained spaces.
- Districts that are loosely composed between residential and commercial areas.
- Spaces that take away from the cities well-being, like urban parks in a derelict state or old industrialised space.
- Spaces that require redesign – that don’t contribute or provide a positive effect to surrounding users.

Trancik contends the importance of identifying lost space, but the principle causes must also be understood (1986:4):

- Society’s dependency on vehicles, taking hierarchy over pedestrians.
- The modern movement’s architectural attitude towards open space.
- Urban renewal zoning and land use policies that divide cities.
- A confused status of ownership over public urban environments and who takes responsibility.
- Abandoned industrial, transport or military sites within the inner city.

Trancik’s definitions provided an understanding of the root causes and how to identify indeterminate spaces. The dissertation also uses suggestions made by Groth in his paper, Reclaiming Urbanity: Indeterminate Spaces, where he states: “the unclear and undetermined status of these ‘no-man’s-lands’ may allow for emergence of a non-planned, spontaneous ‘urbanity’. These interventions may be artistic experimentation or a deliberately open transformation of public space allowing for equal access and equal representation of a high degree of social and cultural inclusion” (Groth & Corijn 2015:[S.p.]). (Figure 6, shows a diagram of what an inclusive city condition could look like).

**FIGURE 4 - EXCLUSIVE & INCLUSIVE CITY BLOCK CONDITIONS (AUTHOR 2015)**
1.2 Site, Client & Proposed Programme

GPS [-25° 74' 63.55", +28° 19' 64.45"
Longitude & Latitude

1.2.1 Site

The site under investigation is located along Helen Joseph (Church) Street and Sisulu (Prinsloo) Street in Pretoria. Helen Joseph Street is one of the most active pedestrian corridors due to its pedestrianised street running east-west through the heart of Pretoria at Church Square. This pedestrianised portion also links up with various networks of arcades and ends at the State Theatre and Sammy Marks Precinct. The site is located within the civic, cultural and economic heart of the city, which runs between government, economic and private ownership. The site under investigation is located within an introverted space of indeterminacy, with left over parts of yesterday’s city. Small commercial shops, colleges, student housing and offices are located on the peripheries of the site forming introverted courtyard spaces isolated from the public realm (seen in figure 6). The site has the potential to reconnect the indeterminate space with a network of existing commercial and cultural activities in the region. The State Theatre and Sammy Marks precinct on Sisulu Street is located on the western and north western side of the block as well as the Tshwane North College on the corner of Helen Joseph and Du Toit streets located on the north eastern part of the block. The "awkward" relationship between the site and its context started an investigation of the surrounding structures in order to discover potential opportunities for further exploration within the spaces of indeterminacy.

FIGURE 5 - Locality Context (Author 2015)
Site and the Surrounding Context:

FIGURE 6 - SITE AND SURROUNDING CONTEXT (AUTHOR 2015)
1.2.2 Client

- The Department of Arts and Culture (DAC).
- Development opportunities within the South African State Theatre (SAST), which could function within the existing development framework of the theatre forming the new back of house for the State Theatre.
- Momentum Independence Programme (MIP).
- Capital Collective - Pretoria
- The Tshwane North College - Arts and Design Department.
- Small Colleges renting existing building within the City Block.
A Drama is:

“a state, situation, or series of events involving an interesting or intense conflict of forces”
“an exciting, emotional, or unexpected series of events or sets of circumstances”

...reality is a force

...the spectacle is a force

A drama is a state, situation, or series of events involving an interesting or intense conflict of reality and the spectacle (Adelson 2012:[S.p.]).
1.2.3 Proposed Programme

The Program forms a “Back of House” for The State Theatre, which is an Alternative Theatre, dramaturgy and production experience for the millennial generation. The back of house theatre is an investigation into developing spaces that represent a critical form of theatre, which can offer respite for the people living in Pretoria; encouraging the expressive generation to live and work within Pretoria’s CBD and contribute to a new cultural / educational precinct, providing a platform to engage and express themselves within a wider palette of theatre production. The Alternative Theatre provides respite from the businessman’s theatre, sought after by the “tourists”, merely entertaining the masses who visit from outside the CBD and do not contribute to the city’s resonance. The precinct breaks the fourth wall by blurring the lines between the spectacle and reality through theatre and everyday activities. These activities are intertwined with the theatre production processes taking place, allowing more insight into the back of house activities of the theatre.

The project compares spectacle and reality through theatre and everyday public activities inside the city block. The theatre is focused on the awareness of reality through the spectacle of performance, while the public courtyard can “turn the artificiality of everyday situations into a theatrical situation and bring ‘life to the streets’” (Adelson 2012:[S,p]). Everyday life is put on display.
1.3 Hypothesis

The site is separated from its surrounding context where it currently exists in a state of indeterminacy. The redevelopment of the site as a cultural/educational space with performance arts at its heart will enable it to host meaningful interactions. A rigorous investigation of the site and context will lead to the identification of opportunities that can generate a clearer formulation of the nature of this redevelopment, delivering an intervention that communicates with its context. Better quality of life must be a precondition; attention must be devoted to intermediate spaces, the spaces of slow motion, of reflection, of dreaming, of storytelling.

1.4 Research Question

The research questions that arise from the background theory and chosen context of this dissertation are listed as follows:

1.4.1 General questions

• Can the appropriation of indeterminate space in Pretoria begin to reinvigorate the CBD?
• How can an indeterminate space be rejuvenated whilst embracing its undefined qualities?
• How can an active awareness of the unconsidered spaces in between buildings help to envision and dynamically map a more contextual, sustainable, creative and engaging design of the public realm?

1.4.2 Specific questions

• How can architectural programming provide the necessary framework for encouraging cultural events and practices on the site, reconnecting it to its context?
• How can theatre back of house programmes be designed for public viewing?
• How can the programme of the back of house be integrated with the existing programmes of the surrounding context?
1.5 Research Methodology

To gather in information, a mixed method has been used; both qualitative and quantitative aspects of research were combined to collect, synthesize, and create architectural solutions.

1. Quantitative Research methodology
   • Data collection – this involves the collection, analysis and further research of relevant statistics, factual documents, statutory requirements and existing frameworks for area being researched.
   • Context analysis – Consists of time spent at / near the site analysing the existing state of the site; observing natural occurrences and conditions on site; people's behavior in the area, and observing existing scenarios. This is recorded through photographing, drawing and documenting the events or physical features firsthand.
   • Programme – this involves the research into what type of features are necessary in order to provide for the brief and programme of the building.

2. Qualitative Research methodology
   • Normative position – involves the creation of a “norm” that will be focused on throughout the study (see iv. Normative Position).
   • Architectural theories – includes theories relating to the indeterminate space, Event Driven Space, Body Space, and African Space Theory. These theories will establish principles and guidelines that have the potential for architectural interpretation.
   • Precedent studies – includes case studies are used as conductive material that informs the research. During the course of the study, attention has been given to site, context, history and memory to ensure that the program is applicable to its context and environment on both a physical and metaphysical level.
1.6 Assumptions & Delimitations

Due to time constraints, the focus of the study and the programme of a “back of house” for Pretoria’s State Theatre are either assumed or delimited:

It will be assumed that the city block (GPS coordinates [-25° 7' 46.55", +28° 19' 64.45"] longitude & latitude, on the corner of Helen Joseph and Prinsloo streets, in Pretoria’s CBD, will be rezoned to allow for cultural/educational use of the site.

- It is assumed that the State Theatre and Department of Arts and Culture (DAC) are the main client for this project.
- The study will focus on the design of a back of house programme for the State Theatre, which will cater for the dramaturgy, workshops for stage and costume design, rehearsal studios and performance theatre space on the block opposite the State Theatre.
- The study will refrain from considering all the existing programmes situated in the city block; however, it will focus on relocating and organising some of these existing programmes to fit within the larger scheme of a back of house for the State Theatre. The intervention will both adaptively reuse existing buildings and construct new interventions within the block.
1.7 Problems Statement

1.7.1 General Issue
How can the re-appropriation of an indeterminate city block help rejuvenate Pretoria’s CBD?

1.7.2 Urban Issue
How can the indeterminate space draw public life into an introverted exclusive condition?

1.7.3 Architectural Issue
The architectural problem addresses the spatial experience of an industrial context on site and how the theatrical program and processes is expressed as place-making mechanisms so that the industrial spaces may become spaces for people as well as for theatre production. The architectural intervention focuses on the design of architecture that reconnects the user with the building, and ultimately the body with the introverted spaces.
1.10 General Intent
Placemaking through Event Driven Space and Everyday rituals.

1.11 Contextual Intent
"Behind the Curtains" - Re-establishing the public realm into the space of indeterminacy and developing it as an inclusive condition.

1.12 Programmatic Intent
"Breaking the fourth wall" - providing public life with a visual and physical connection into the back of house programmes.

1.13 Architectural Intent
Creating Interfaces, which develop new connections to the public realm and establish public life on the introverted site.
1.14 Heritage Intent

Forming palimpsest layers over the existing.

FIGURE 17 - HERITAGE INTENT (AUTHOR 2015)
The objective of this dissertation is for people to recognize the potential of indeterminate space and how it can not only benefit our way of living, but to also contribute to the resilience of Pretoria’s CBD which can lead towards a more regenerative future.

The growing and expanding of city development leaves no more space for public and green spaces, this new proposal establish a hybrid typology on the proposed site creating spaces that allows for heterogenous society in an inclusive environment. The proposal will make use of on-site resources in such a way that gives back more than what is taken out.

The main objective of the dissertation is to explore different ways of dealing with interfaces between public and private and providing new life to the forgotten site, by introducing public life in a previously introverted indeterminate site.

1.7 Synopsis

This chapter explores the dynamic social realm created by indeterminate spatial conditions. It unpacks both the issues and opportunities for design in such an environment.
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2.1 Spatial Construct of the City
2.2 Dissecting the Site Context
2.3 The Cultural Condition in Pretoria
2.4 The South African State Theatre
2.4.1 The State Theatre Shift to Production House
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2.5 The Contextual Built Fabric
2.6 Statement of Heritage Significance
2.6.1 Development Approach
2.7 SWOT Analysis
2.8 User Profile
0.2 Context

This chapter explores approaches to space making within an African context. It defines the approach that should be taken in terms of intervention in an existing context and amplifying the positive traits inherent to the site.

2.1 Spatial Construct of the City

The Micro Contextual Analysis shows the spatial construct of the existing city fabric (seen in Fig. 18 & 19). The findings show Helen Joseph Street as the main activity corridor and major pedestrian movement corridor with its natural green strip running on both sides of the street. The major pedestrian routes are linked with the taxi rank and BRT routes which pass the site. The Appies river Forms a natural boundary condition and shapes the the grid of the city blocks.
The Micro Contextual Analysis plan shows the proposed site and its strong connection points to the public realm and surrounding context. The group members’ sites are also shown with the contextual findings overlayed.
The south-eastern quadrant of Central Pretoria was established as the business district from early stages of Pretoria's establishment. In 1882 the market that was originally located on Church Square, which was the heart of state, church, social and trade activities, was moved east to where the State Theatre and Lilian Ngoyi square is currently located (Jordaan 1992, 47).

Similar to the rest of Pretoria, the CBD's street layout was based on a square grid pattern, but the east-west grid was modified to become rectangular, because of the natural boundaries of the Apies River and following the direction of the surrounding hills (as seen in Fig. 20). This modification to the blocks caused the development of alleys and midblock connections running north to south, which later became established as unique arcades (see example, Polley's Arcade Fig. 21) forming networks of arcades extending through and connecting the city blocks and making it inclusive to pedestrian movement (Jordaan 1992, 48).
2.2 Dissecting the Site Context

FIGURE 22 - 3D IMAGE SHOWING PROPOSED SITE AND VIEWPOINTS OF QUALITY OF SPACES (AUTHOR 2015)
The south-eastern quadrant of the CBD is the part of the city that developed the fastest. This quick development caused left over parts of yesterday’s city, which caused various city blocks including the proposed block and site to have a rough grain. This also presently causes a large number of buildings to stand vacant and underutilised. This affects the continuity of the street façade as well as the urban texture of the city. The outside of all the buildings is in essence the inside of the city, where the building as well as it’s ensemble that creates the city spaces which are of equal importance with the built fabric (Jordaan 1992, 47).

Helen Joseph Street (Church) has the strongest contextual links, being connected with Church Square, which is the most prominent and symbolically important open space in Pretoria. The square is strategically placed within the grid layout which was established by the Paul Kruger and Church Street axes of the city.

The spatial quality of Church Street along the portion of the proposed city block is influenced by the interfaces, public façades, rhythms, spatial progression as well as visual orientation of the street. For the most part, this street section (seen in Fig. 23), shows an intimate character with its cantilevered public roofs which creates a street level interface overhanging the sidewalks. The public roofs scale the buildings along the street down to a human scale and correspond to the smaller intimate scale of the double storey buildings on the street.
The wide streets allow a horizontal transition between the scale of the Reserve Bank on the opposite block and the smaller scale 2-6 storey buildings on the proposed city block and site. This also allows space on the sidewalk for trees to grow, forming part of the unique character of the street. However, the spatial progression, street character and façade articulation reads as being broken, due to the lack of public roofs on all the buildings to cover the sidewalk (as seen on Fig. 24 & 25) (Jordaan 1992, 49).

The narrow alleyways leading into the site are only really noticed from the opposite sidewalk, as they are less obvious when walking underneath the public street roof on the same side of the street, due to the user’s perspective and visual orientation of the street, as shown in (Fig. 24 & 25).

**FIGURE 24 - [View 1] HELEN JOSEPH STREET ELEVATION (AUTHOR 2015)**

**FIGURE 25 - [VIEW 2] PERPSECTIVE OF SITE STREET FACADE ON HELEN JOSEPH STREET (AUTHOR 2015)**
From Fig. 26 as seen when walking along the sidewalk underneath the public roof, the two narrow entrance alleyways leading to the site appear completely hidden and go largely unnoticed by the public. This inconspicuousness is part of the reason why the site and its introverted courtyards are concealed from the public realm.

Inside the courtyard space one can clearly see the introverted quality of the space, seen in Fig. 27. The Reserve Bank and Prinschurch buildings also tower over the site, dominating it. The courtyard is completely disconnected from the public realm and the rest of the city, with no sense of being part of the city. The buildings forming the courtyard have their backs turned onto the courtyard, with little or no windows opening onto the site. However, the hidden and indeterminate characteristics of the site forms part of what makes the site unique. The spaces could depict points of emergence - not into the city but emergence into somewhere else. A potential portal that offer the chance to glimpse the "other" spaces of the city.
The “Sheds” spill out courtyard, (Fig. 28) forms a repose space that shows a strong memory of the past, with traces left in the runes and natural elements growing out of the cracks. The landscape shows that the buildings have, over time, been somewhat overrun by natural vegetal growth and a patina of weathered industrial materials softens the rough environment on site.

The “Sheds” parking courtyard, (Fig. 29) is formed by hotels and apartment blocks that have their unresponsive rear elevations turned to the courtyard. This courtyard is also part of the spill out space during events and happenings that occur here on weekends.
The analysis of the existing edge conditions show multiple introverted courtyards that are disconnected by boundary conditions or inaccessible and hidden to the public realm, see (Fig. 30).

The Site Figure Ground, studies the existing buildings and spatial conditions on site. The study found three existing typologies on site, the Public Street Roof situated on the peripheries of the block forming an unique edge condition, The Permanent Structure that allow movement through them (lifted off the ground or having a opening for thoroughfare), Solid Existing Structures which forms the hidden introverted courtyard condition on site.
2.3 The Cultural Condition in Pretoria

The former Market Square (Fig. 31) was developed into the South African State Theatre, with Strijdom Square adjacent to it to the west. Strijdom Square was later renamed Lilian Ngoyi Square and as part of the Tshwane 2055 Urban Vision a new Women's Living Memorial Centre is being built on the square (Seen in Fig. 32). This intervention neglects the historic past of the square and has a strong commercial focus, much like Times Square, New York. The State Theatre has its own square and parkade entrances which are not orientated toward Lilian Ngoyi Square. The SAST building reads as disconnected and incoherent from Lilian Ngoyi Square, with the square facing its service wall. The focus of Lilian Ngoyi Square becomes less about the people using it and the rejuvenation of the city, but rather a contestation against the previous political regime and a driver for a political agenda.
Pretoria had plenty of cultural activities on offer like the Jakaranda festival and dancing in the City Hall, in the days before the State Theatre was established (seen in Fig. 33). Cinemas and coffee bars were widely accessible and readily available and one was able to walk or ride a bicycle to your destination, continuously interacting with the city (Naudé 1992 43).

Pretoria has since become a seven to five culture, with the streets running empty after dark, resulting in the cultural activities and night-life of the CBD to die down. Only the occasional show at the State Theatre breaks the dearth of night-time activity local to the site, but that doesn’t improve the vibrancy of the area or rejuvenate the CBD. This is due to the building’s “exothermic” nature, meaning the building takes “energy” from the city, but does not interact with the city or allow people to spill out back into the streets. Due to the Theatre’s monolithic design and three of its facades being impervious, it is disconnected from the rest of the city. Visitors to the SAST often arrive by car, entering and leaving the theatre from the basement parkade, not being able to interact with the surrounding city context.
South African State Theatre: Church Street 301 & Pretorius Street 310 ERF 2909/R: 
Architects: Botha, Lotter & Associates; Daneel, Smit & Associates

The construction of the South African State Theatre (SAST) in the capital city, commenced after the Old Market Hall was demolished in 1970; the SAST complex opened its doors on May 1981. The main structure of the complex consists of concrete columns and beams, flat roofs and balconies with large overhangs on the north façade (seen in Fig. 34). Three concrete towers break through the flat roofs with the F.H. Odendaal Administration block forming the highest point in the complex at 42m. The building has seven basement parking levels taking up the entire city block. The theatre complex consists of six theatres, a number of foyers, private function rooms, rehearsal studios and restaurants (seen in the section in Fig. 35). The building style shows traits of the Japanese metabolism, like the work of Architect Kenzo Tange.

The SAST complex was seen as a great milestone and the driving force behind theatre in South Africa, promoting all aspects of cultural life and the performing arts in the capital and the rest of the country. In 2000 the theatre re-established itself from production house, re-opening its doors as a receiving house. According to Mr Gert Viljoen, the technical director of the State Theatre, this sudden change was due to a lack of funding which resulted in the production house in the basement level being downscaled to a theatre. The production house included steel, fibreglass and timber workshops. Today only the timber workshop remains for renting purposes.

The Theatre contributes to the development of the performing arts, and the variety of entertainment modalities found in the country’s diverse cultures. The main revenue of SAST was generated through hiring out the venues and parking space to urban users. At this time the State Theatre is augmenting a grant from the DAC, with aims to include more self-generating income by providing new rental opportunities. This is done through the upgrading of restaurants, canteen and new gift shop to enhance the overall theatre experience for the staff and visitors. (State Theatre Annual Report 2013/14 2014:[S.p.]).

The SAST’s capacity remains a concern, with the financial year ending with 29 vacancies reported, many of which were unfunded. Intensifying this is the lack of skills across the entity. In an effort to address these issues, the SAST is realigning and increasing the 2014/15 training budget allowing specific training and career development (State Theatre Annual Report 2013/14 2014:[S.p.]).
2.4.1 The State Theatre Shifts to Production House

New for this year, a shift is being made in contributing to the creation of new theatre productions once again. The SAST presented 35 internal productions across 5 genres which attracted 56,192 patrons and exceeded their audience target for 2013/14. The yearly performances were exceeded with 474 performances. Their ongoing Rendezvous programme contributed to the creation of short-term job opportunities in the performing arts sector, with 1,615 jobs created against its 708 target (State Theatre Annual Report 2013/14, 2014:[S.p.]).

The Momentum Independence Programme (MIP) focuses on independent producers, which stirred up the overall artistic programme, also providing development opportunities for young people who want to work in theatre. The vision of the internship programme is to develop professional stage crew that is commercially competitive. The MIP also focuses on presenting local content produced by young emerging artists, contributing to the development of these writers and directors, and intends on fully developing their productions. This is done to inspire confidence in the young emerging artists and Tshwane community, which promotes the Performing Arts Sector by integrating socio-economic development and cultural diversity that, ultimately, contributes to the SAST. (State Theatre Annual Report 2013/14, 2014:[S.p.]).
2.4.2 Application of the State Theatre into the Project

The State Theatre Annual Report highlighted some problems within the SAST, mainly that the capacity of the SAST to expand is a concern, which is intensified by the lack of skill across the entity.

The dissertation proposes that the project programme becomes a “Back of House” for the SAST, providing a testing ground to create novel shows; developing a platform for learning to improve the overall skill levels and possible job creation within the SAST; and to introduce theatre to a larger demographic, with the vision to attract more everyday users as audience to the theatre. The programme forms a stepping stone to revitalise the State Theatre and incorporate community participation in the shows; the shows with the most public votes gets performed in the State Theatre.

The State Theatre developmental framework and the Momentum Independence Programme can be utilised as part of the social agenda to develop theatre and cultural practices in Pretoria, contributing to cultural diversity and socio-economic development.

The indeterminate nature of the site and urban spaces presents an opportunity for a new type of theatre to work within the public realm. One where the internal condition of the theatre is opened to the exterior elements and activities, unlike the traditional theatre design, such as the State Theatre, which is thick skinned and does not interact with the surrounding context. The challenge will be to explore ways of activating the edge conditions of the site to deliver experience to the public everyday users and form social functions that draw the everyday user into the site.
### 2.5 The Contextual Built Fabric:

An analysis was done on the buildings in the context, to gain a better understanding of the built fabric. (Fig. 36 shows a 3D view of the site and its context, as well as the buildings analysed in consecutive order.)
1. Sammy Marks Square: Erf 3357
Sammy Marks Square (seen in Fig. 37) is a red facebrick, five storey high shopping centre constructed in 1990, which consists of retail on the ground floor, with the rest of the floors consisting of restaurants, municipality offices, a library, cinema, clinic, conference centre and catering facilities with basement parking for 1500 cars.

The centre was aimed at making the area “friendlier and more attractive”. There were also plans of constructing a hotel directly adjacent to Sammy Marks Square next to the Reserve Bank. The structure and reinforcing was erected, but it was never completed. The Lewis and Marks building shares the site with Sammy Marks Square, separated by a steel structured walkway with a polycarbonate roof cover. The materials used are red facebrick, green corrugated iron roofs.

2. Lewis + Marks: 322-330 Church Street, Erf 3357
The Lewis and Marks building (seen in Fig. 38) is a three storey office building, internally divided into 7 units. Units are divided with parapet walls, each having its own corrugated iron roof. The ground floor contains retail space with large glazed shopfronts, while the upper floors house offices. The building was designed in 1903 by W.J. de Zwaan in the style of Amsterdam “grachtewiuse”. The main materials used are facebrick in English bond with corrugated iron roofs.
3. South African State Theatre: 301 Church Street & 310 Pretorius Street, Erf 2909/R
   Architects: Botha, Lotter & Associates; Daneel, Smit & Associates
   The South African State Theatre was previously mentioned, see (2.3). (Fig. 39)

   Architects: Oscar Hurwitz, Murray & Pokroy.
   Architectural influence: Brutalism/Modern movement. The building is a multi-storey
   concrete column and beam construction with glass infill panels, while the exterior is clad with
   light grey tiles. The ground floor level of building is allocated for retail, with three parkade levels
   above onto a podium level, all levels above that is currently used for office space (Fig. 40).
The Karps Building: 2/384 Church Street, Erf 2731 - is a typical 1920’s - 1930’s Utilitarian Pretoria Municipality design.

Karps building architect Lodge Clement Scarr, first became assistant architect at ISCOR during the Second World War. In the post-war period he took charge of design at the Pretoria Municipality, and became the chairman of the United Building Society in Pretoria in 1945.

The Karps building was used as a bakery, but currently stands vacant (seen in Fig. 41). The building has profiled eaves, which is typical of the pre-Second World War era, with yellow and red two tone key brick corners in facebrick; English bond brick work; lining up of perps; and soldier course gable strip detail. The windows are steel horizontal pivoting windows. Although the building is not a significant or unique example of industrial heritage building, it does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore the building should be documented and can be adaptively reused.

The Sheds: 386 Church Street, Erf 3081 - is a typical 1920’s - 1930’s Utilitarian Pretoria Municipality design.

The Sheds has the stylistic characteristics of the designs of the architect, Lodge Clement Scarr, from the design department at the Pretoria Municipality (seen on Fig. 42). The Sheds building is speculated to have been built within the WWII period, because of the structure throughout, which seems to be comprised of light-weight steel sections bolted together to create larger profiles. This suggests it may have been constructed in a time of steel shortages - i.e. WWII. The column needs a large surface connection to receive all the trusses and girders that intersect there, so timber was probably used as a sacrificial cheap spacer and stiffener while it was put together.

The Sheds building’s walls consist of English bond facebrick; red facebrick key bricks; is characterised by lining up of perps; and a soldier course gable strip detail. The windows are steel horizontal pivoting windows. The building’s technological use of timber and steel is a unique and significant feature and should be maintained. The building has some significant features and though it is not a unique example of an industrial heritage building, the building does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.
Market@theSheds by Capital Collective. Every weekend local talent is showcased at the Market@theSheds (seen Fig. 43, presenting their own flavour of art, food and design. This is a private initiative by Capital Collective, aiming to enhance participation & cooperation between public and private sectors, to rejuvenate and accelerate the growth of Pretoria's CBD. The Sheds adds a unique feel and offering, only found in the Capital, but follows a similar model as the Neighbourgoods market in Johannesburg and the Biscuit Mill in Cape Town.

Market@theSheds was initiated on October 2014, in an old warehouse structure in Pretoria's CBD nicknamed “The Sheds” (seen in Fig. 43 & 44). The pop-up market held in “The Sheds” occurs every weekend, with between 50 and 60 stands - with a pop-up art exhibition and an open stage where local artists create a laid-back, acoustic, jazzy atmosphere - showcases the inner city’s beautiful introverted buildings, previously lost to the public realm. Delightful gourmet food, craft beers, ciders, wine and cocktails are on offer and shoppers enjoy design, fashion and art to browse, but the vibe at the market is the biggest draw card: an African urban experience, a true celebration of the people of Pretoria. The market aims to provide a platform of support for young emerging artists to gain exposure and showcase their talents (Capital Collective: S.p.)
7. Reserve Bank: 370 Church Street, Erf 3271
The Reserve Bank is an office block with 37 storeys with a podium and several basement floors (seen in Fig. 45). The Reserve Bank gardens is a private fenced-off green space surrounding the Reserve Bank, with a large water feature in front of it. The building finishes used are black granite cladding and reflective glass.

8. Orpheum Mansions: 219 Du Toit Street, Erf 3881 - Commercial & Student Apartments.
The five storey apartment building has a flat roof. The street wall is made of facebrick with plastered and painted projecting balconies (later enclosed). The north corner balconies are not enclosed like the others. The lintols above the steel windows and other openings are plastered and painted. Marble panels are used on the ground floor and entrance foyer on the south side, with the large shopfront windows deeply set back under cover of the public street verandah (seen in Fig. 46). The building is in poor condition. The building's value lies with the group of buildings it is connected with, Eland House on the corner of the NHG building adjacent to Church Street. There are strong similarities in the material, details and style, and the buildings were possibly built together. All of the buildings show signs of simple functionality, slightly softened with traces of Art Deco details.
9. Hotel Swiss Inn: 399 Church Street, C/O du Toit, Erf 388/R – Commercial & Student Apartments
This is a four storey corner building with its public street verandah over the full length of the sidewalks on both its street elevations (seen on Fig. 47). The roof is concealed behind a parapet wall. The wall above the street verandah is made of facebrick with steel windows framed by painted plaster bands. Shopfronts are placed on the ground floor. The building is in a fair condition. This corner building, together with the adjacent buildings forms a special urban group of buildings. The building needs attention, to bring back its true contextual qualities.

10. Eland House: 387 Church Street - Commercial & Student Apartments
The five storey apartment block has ground floor commercial shopfronts and residential accommodation on the upper floors (seen in Fig. 48). It has a slightly sloped flat roof, sloping away from the street, hidden behind a stepped parapet wall. The wall finish is facebrick with some walls plastered and painted, with long horizontal facebrick balconies which extend away from the facade. The steel windows are stepped back into the building to shade them from the direct sunlight. The entrance foyer is finished with paneled terrazzo. The apartments are reached from the south side entrance with circulation corridors connected with a staircase lobby. The parking area is on ground level east of the building, reached by a vehicular entrance running through under the building. Parts of the original timber shopfronts are in poor condition, but still repairable. The building can be categorised under the Pretoria International Style, with vague Art Deco characteristics. The building relates well with its neighbouring buildings as well as the NHG building on the opposite side of Church Street. This is a particularly simple architectural statement which adds to the street image, rather than glorifying itself.
11. Rezmep 6: 381 Church Street - Commercial
Two storey building set back from the street between two projecting single storey wings, underneath a heavy tiled hip roof (shown in Fig. 49). The façade has changed drastically over the years, but still has the original columns on ground floor, plaster within the second storey window line, and the balcony between short columns, of which one has been built closed, still shows the original commercial and residential functions. The building is in a terrible condition. The typology is similar to the building on erf 2731/2, but interesting due to its unfamiliar symmetry and the roof being separated from the neighbouring buildings.

12. Karps: 373 Church Street, Erf 2731/2 - Commercial & Apartment
This is a three storey building with a roof concealed behind a parapet wall. The mid-brown facebrick wall on the first and second storey is built out to form three bay windows, with steel window frames. The windows of the top storey have been closed off due to the original function as apartments having being changed. The public street roof is supported on four square columns (seen in Fig. 50). Glazed timber doors lead to the apartment staircase. Some of glazed timber doors in the shopfront and other doors are still the originals, and need to be restored.
13. Mavarin: 361 Church Street, Erf 384/1 - Commercial

Double storey commercial building with apartments above the shops. Pitched steel roof between gable-ends and a balcony / public street roof on paired concrete Doric columns (seen in Fig. 51). Two bay windows which, like the eaves, are decorated with heavy mouldings, project out from the apartments onto the balcony. The walls are plastered and painted and the original shopfronts were replaced. The entrance door leading to the apartments on the first floor was also replaced with new a glazed door. All the windows and doors on the first storey are steel. The building is in a reasonable condition and needs to be documented as it's a typology that is vanishing in the city fabric of Pretoria.

FIGURE 51 – 361 MAVARIN ERF 384/1 CHURCH STR. (WWW.GOOGLESTREETVIEW.COM)
2.6 Statement of Heritage Significance

The site provides a unique opportunity to form the gateway for culture, design and production activities and associated facilities in order to establish a voice and identity within the culturally diverse Central quarter of Pretoria. The site can establish a crucial cultural link between Church Square, the Sammy Marks Precinct, South African State Theatre and the indeterminate city blocks towards the south-eastern part down Du Toit Street towards Nana Sita Street and Sunnyside. This cultural link, introduces an opportunity to revitalise these parts of Pretoria (as shown in the Diagram on Fig. 52).

The buildings within the precinct have the opportunity to form a catalyst for change that could start to mend the divide by forming the point of mediation between the CBD and the southern quadrant of Pretoria, providing a common ground for both areas to create a symbiotic relationship.

During the Urban exploration conducted in the Pretoria CBD, the findings showed a definite tension in the urban context of Pretoria between permanence and impermanence.
1. Karps Building: Heritage Building - Adapt/ Re-appropriate
Karps Building, 2/384 Church Street, Erf 2731 - is a typical 1920’s - 1930’s Utilitarian Pretoria Municipality design.

Karps building architect, Lodge Clement Scarr, first became assistant architect at ISCOR during the Second World War. In the post-war period he took charge of design at the Pretoria Municipality, and became the chairman of the United Building Society in Pretoria in 1945.
The Karps building was used as a bakery, but currently stands vacant (seen in Fig. 53). The building has profiled eaves, which is typical of the pre-Second World War era, with yellow and red two tone key brick corners in facebrick; English bond brick work; lining up of perps; and Soldier course gable strip detail. The windows are steel horizontal pivoting windows (as show on Fig. 54 & 55). Although the building is not significant or a unique example of industrial heritage building it does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.
FIGURE 55 - KARPS BUILDING 2 - SIGNIFICANT FEATURES (AUTHOR, 2015)

- Soldier course gable strip detail
- English bond brick work
- Steel horizontal pivoting windows
- Lining up of perps
- Profiled eaves, which indicate the period within which the building was designed to be Pre-Second World War
- Key brick two tone
  - Yellow / red facebrick corners
2. **Rezme 6 “The Sheds”: Heritage Building - Adapt / Re-appropriate**  
Rezme 6 “Sheds”, 386 Church Street, Erf 3081 - is a typical 1920’s - 1930’s Utilitarian Pretoria Municipality design.

The Sheds has the stylistic characteristics of the designs of the architect, Lodge Clement Scarr, from the design department at the Pretoria Municipality (seen in Fig. 56). The Sheds building is speculated to have been built within the WWII period, because of the structure throughout, which is comprised of light-weight steel sections bolted together to create larger profiles. This suggests it may have been constructed in a time of steel shortages, i.e. WWII. The column needs a large surface connection to receive all the trusses and girders that intersect there, so timber was probably used as a sacrificial cheap spacer and stiffener while it was put together. The timber might also have acted as a fire retardant, but this was not the primary reason it was used (as shown in Fig. 57 - 58).

The Sheds building’s walls consist of English bond facebrick work; lining up of perps; and soldier course gable strip detail. The windows are steel horizontal pivoting windows. The building’s technological use of timber and steel is a unique and significant feature and should maintained. The building has some significant features and though it is not a unique example of industrial heritage building, the building does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.

**FIGURE 56 - ‘THE SHEDS’ HERITAGE BUILDING (AUTHOR, 2015)**

**FIGURE 57 - ‘THE SHEDS’ STEEL COLUMN & BOLTED LIGHT-WEIGHT STEEL SECTIONS (AUTHOR, 2015)**
"The Sheds' Historic Tectonic Language

Why Tectonic Language?
1. The timber might also have acted as a fire retardant, but this was not the primary reason it was used.
2. The Column needs a large surface connection to receive all the trusses and girders that intersect there so, timber was probably used as a sacrifice cheap spacer and stiffener while it was put together.
3. The roof Structure is bolted light-weight steel sections used to create larger profiles which suggest it was constructed in a time of steel shortages - i.e. WWII.

'The Sheds' Significant Features
3. Karps: Heritage Building - Adapt / Re-appropriate
373 Church Street, Erf 2731/2 - Commercial & Apartment

This is a three storey building with a roof concealed behind a parapet wall. The yellowish red facebrick wall on the first and second storey is built out to form three bay windows, with steel window frames. The public street roof is supported on four square columns. Glazed timber doors lead to the apartment staircase (seen in Fig. 59). Some of the glazed timber doors in the shopfront and other doors are still the originals, and need to be restored. The building has some significant features and its stylistic features are in a reasonable condition and need to be documented, as it's a typology vanishing in the city fabric of Pretoria (as shown in Fig. 53). The building also falls within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.
2.6.1 Design Premise and Intention

The investigation proposes that the indicated portion of the city block follow an “adapt and re-use” strategy that can amalgamate the programmatic requirements. The Joint ICOMOS and TICCIH Charter informed the strategy, that physical interventions should be able to be reversible as much as possible (Joint ICOMOS - TICCIH 2011;[S.p.]).

With this in mind, through the process of matching a vacant permanent space with a temporary program, their interdependence becomes evident, resulting in an approach towards an interdependent beneficial symbiosis between the temporary and permanent. The building (host) will benefit the programmes (new) by providing shelter, safety and physical support. The temporary will benefit the permanent by giving it life, activity and opportunity to contribute to its local context.

The design focuses on creating layers of permanence and temporality dependant on each other with the strategy of juxtaposing the old and the new by working with linearity. All additions would be done with tectonic and modular components as it should be reversible. This juxtaposing of the tectonic nature in the old versus the new underlines the intangible heritage aspects of the site and continues to add to the palimpsest. As these layers are peeled away the space can be reinterpreted and adapted for other programmes at a future stage - embracing the dynamics of change in a resilient manner having a transformative capability, seeing not only what the buildings in the precinct were, but also what the space could become depending on contextual development and requirements.

The original buildings will be retained and stabilised according to the Burra charter. As much as possible needs to be retained; components removed will be reused in other areas of the scheme, so as to keep the original fabric of the buildings. New entrances puncturing the facade still respect the proportions of the bays and windows.

The architectural requirements:

- The buildings need to have low thresholds.
- Diverse layers.
- Bring energy into a space that can shift the people around it.
- Have a resilient design, creating something that can still change further at a later stage.
- An intervention is required that overlaps with the different networks within the CBD and the building significance.
- Create an anchor at multi-scale (high scale and low scale programmes).

Parts that add to the value of the building:

- The use of both low and high technological structure and materiality. For example, the way the roof structure was manufactured in the Sheds building allows the building to have large open spaces that contributes to the ease of adaption of the interiors of the building.

- The stylistic heritage features of the significant buildings in the scheme.
- Very few buildings on site are unique examples of local industrial heritage, although most of them fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999).

These buildings should be preserved in cases where they can positively contribute to or support the public realm in either their function, structure, services or their spatial relation that creates the unique character of the internal courtyard spaces. Due to the post-industrial buildings on site being re-appropriated for cultural and educational use, the approach should be one which can contribute to the transformation of fabric for public space and supporting infrastructure.
2.6.2 Development Approach

The aim is to reclaim public space from the existing indeterminate post-industrial site, hidden from public realm. The Intervention will reconfigure the existing fabric so as to support public life. The value of this area is the potential to re-establish and rejuvenate the CBD of Pretoria to an inclusive cultural / educational precinct.

The site provides a unique opportunity to form the gateway for culture, design and production activities and facilities to establish a voice and identity within the culturally diverse Central quarter of Pretoria.

The project accepts the introverted indeterminate condition on site, which is a problematic urban condition existing and ongoing in Pretoria as well as other cities.

From this stance the project aims to establish new pedestrian arcades through the site to create spaces for artistic experimentation and open transformation of public space allowing for equal access and equal representation with a high degree of social and cultural inclusion.

The existing buildings are useful in that they can be re-appropriated opposed to developing new buildings, reducing the cost implication for new programmes promoting new life into the old structures, thus encouraging growth through start-up initiatives and businesses, which should boost the community and vibrance within the CBD.

The Buildings within the precinct has the opportunity to form a catalyst for change that could start to mend the divide. The site can establish a crucial cultural link from Church Square, the Sammy Marks Precinct, South African State Theatre and the indeterminate city blocks to the South Eastern part down Du Toit Street towards Nana Sita Street and Sunny Side. This cultural link, introduces an opportunity to revitalize these parts of Pretoria. Reconnecting these blocks as a network of spaces will result in more vibrant mixed-use functions and activities that could function more interactively. An attractive environment could be established within these networks in which new economic, social and recreational activities could take place.
The SWOT analysis looks at the contextual Strengths, Opportunities, Weaknesses and Threats (seen on Fig. 61). This is done to inform the design process.

Strengths:
- Situated along a major axis route.
- In a high pedestrianised area, with a strong commercial presence.
- Multiple functions with diverse social energies.
- Along major transport route, with BRT taxi and bus stops all within walking distance from the site.
- Situated next to the State Theatre (which is an iconic building and landmark in Pretoria).
- Situated in an area with a great deal of available parking space on site within the Prinschurch complex, and the site adjacent to the Sheds, as well as offsite parking in the Sammy Marks Precinct and State Theatre Basement Parkades.

Opportunities:
- Opposite State Theatre, so the intervention will work in association with the State Theatre.
- Prime Position within the CBD.
- Existing Buildings to re-appropriate.
- Energy from surrounding functions

Weaknesses:
- Introverted site with no access or pedestrian movement.
- Lack of activity because of inactive interface to site.
- Blocked off courtyard spaces and boundary conditions between erven within the proposed site which hinders movement and visual connection.
- Level differences hinder accessibility to persons with disabilities.

Threats (Constraints):
- Introverted condition relates to possible threats to safety (criminal activity).
- Height of Reserve Bank and Prinschurch Building compared to the surrounding area can overshadow and “intimidate” an intervention.
- Micro Climate caused by height of surrounding buildings is unfavourable.

FIGURE 61 - SWOT ANALYSIS OF URBAN CONTEXT (AUTHOR, 2015)
2.8 User Profile

1. Daily User:
Daily city users commute to work in offices, shops or other facilities, or are students who attend schools or colleges in the CBD area. These users form a large portion of the project as they become part of the everyday as subject matter for the theatre shows, and the project needs to cater for the activities of these users. These activities are accommodated in places to socialise and relax between work, such as small shops, boutiques, restaurants/bars, with shaded seating spaces where one can relax and socialise with views over the theatre and market and back of house programmes.

2. New Users:
New users visit from the larger Tshwane context and come to the city for particular reasons as they travel a distance to use the city. These users come to the city for entertainment or dining out, and are an important factor to the project as they bring new vibrancy to the city as well as outside money which helps rejuvenate the city’s CBD. The project aims to allow for entertainment and dining facilities that will draw these users to the city and to the site specifically.
A great example of this is the Pompidou Centre and plaza in Paris by the Architect Renzo Piano. Its success is attributed to the small shops and boutiques surrounding the Centre. The plaza also becomes a spillout space where people can view public performances on the plaza, while opportunity is provided to eat, socialise and rest.
These kinds of spatial relationships between spillout space and performance appeals to people, providing memorable experiences.
3.1 Brief
3.2 Building Accommodation
3.3 Programme
3.4 Working with Interfaces
3.4.1 First Interface
3.4.2 Second Interface
3.4.3 Third Interface
3.4.4 Fourth Interface
3.5 Type of Events
3.6 Breaking down the Theatre Language

Programme
The proposed site is in a prime location to form a gateway that could establish development towards the south eastern quadrant of Pretoria. The intervention could be a catalyst that will spark development and stitch the adjacent isolated spaces of indeterminacy together in order to re-establish a network of arcades, with a cultural pedestrian route connecting Sunny side with the CBD. The intervention acts as a new interface that provides access to the previously hidden spaces of the city, forming a new inclusive condition. Reconnecting these blocks as a network of spaces will result in more vibrant mixed use functions and activities that could function more interactively. An attractive environment could be established within these networks in which new economic, social and recreational activities could take place.

The intervention should provide functions for daily users of the city as well as new users coming from the periphery of Pretoria. These functions serve to introduce vibrancy and energy to the CBD during both day and night. The introverted square should be redesigned to provide viewing platforms and performance spaces, interweaving the everyday user with the back of house theatre programme. The outdoor theatre and performance spaces are surrounded by activities that also cater for the everyday users, like small shops and boutiques, as well as social spaces, such as restaurants, coffee shops, and bars that spill out onto the square.

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The Prinschurch building is reorganised and opened up to re-establish existing commercial shopfronts but is more permeable to allow visual connection and thoroughfare into the square. The existing narrow arcade is made more generous and the building is opened up to allow in natural light and ventilation. Dance / drama studios with seated viewing spaces are intertwined between commercial spaces to draw the public in to have a closer look and to provide a preview of what is on offer.

A new basement level underneath a portion of the Prinschurch building will provide spaces for the creators of the back of house program, such as the directors, scriptwriters, composers and choreographers, with a new link underneath Prinsloo Street towards the State Theatre (Front of House) to provide access between The State Theatre (Front of House) and the intervention (Back of House).
Spatial requirements needed for the various functions and how the functions are linked (as shown in Fig. 62).

a. The Creators (dramaturgy) - Requirea.
   • Requirements: office space to produce work (35m²); stimulative creative spaces for ideas generation; collaborative spaces to work with others on creative projects.
   • Director
   • Scriptwriters, Library and Study
   • Composers and Choreographers

b. The Laboratory (Experimentation of Ideas) a region resembling a laboratory inasmuch as it offers opportunities for observation and practice and experimentation. This space should be intertwined between the everyday activity, to provide the public with an understanding of the hidden aspects of the theatre.
   • Performance rehearsals (16x8m/5x9m) / Workshop Spaces (dance/theatre/corporate theatre/musical performance).
   • Corporate workshops / training
   • Props and stage design Workshop / Costume and wardrobe design workshop.

c. The Performance (The Testing Ground)
   • Theatre Stage (15x15m) - adaptive to various arrangements, intimate and inclusive.

d. The Everyday (The Public Interface)
   • Coffee Shop / Bars / Restaurants
   • Theatre Stage
   • Costume Rental Shop
   • Ablutions
   • Link with existing College adjacent to site.

   • Weekend Markets in “the Sheds”
   • Other - Seating opportunities and Green space
   • Exhibition/installation space
   • Space for viewing public performance
   • Public Square must be able to transform into a public outdoor theatre of film, art and performances (music, drama and dance).

The Site Figure Ground, studies the existing buildings and spatial conditions on site. The study found three existing typologies on site, the Public Street Roof situated on the peripheries of the block forming an unique edge condition, The Permanent Structure that allow movement through them (lifted off the ground or having a opening for thoroughfare), Solid Existing Structures which forms the hidden courtyard condition on site.
3.3 Programme

The programme forms a “Back of House” for The State Theatre, which is an Alternative Theatre as well as a dramaturgical and production experience for the millennial generation. The back of house theatre is an investigation into developing spaces that represent a critical form of theatre, which can offer respite for the urban users and residents in Pretoria. These spaces are also intended to encourage the expressive generation to live and work within Pretoria’s CBD and contribute to a new cultural / educational precinct, by providing a platform to engage and express themselves within a wider palette of theatrical production.

The Alternative Theatre provides a break from the businessman’s theatre used by “tourists”, the masses who visit from outside the CBD for mere entertainment, but who do not interact with, nor contribute to the cities resonance. The precinct breaks the fourth wall by blurring the lines between the spectacle and reality through theatre and everyday activities intertwining with the theatre production processes taking place, allowing more insight into the back of house of a theatre. The project compares spectacle and reality through theatre and public everyday activities inside the city block. The theatre is focused on the awareness of reality through the spectacle of performance, while the public courtyard can turn the “artificiality of everyday situations into a theatrical situation”, and bring life to the streets (Brenner 1994:97). Everyday life is put on display.

The back of house precinct creates a stepping stone platform for the performers and shows produced. The shows are novel; the contents are newly devised by the city’s emerging playwrights and performers, who are working in collaboration with some of the most experienced performers, the masters from the State Theatre. This becomes a major community and cultural / educational resource in Pretoria’s inner city, aiding the development of new creative works, as well as the cultivation of performing artists through the developmental approach, forming an environment for artists to practice and perform new theatrical productions.

The platform becomes a place where: performers can flex and hone their skills; generate and develop ideas; network and investigate different collaborations by incorporating “Spect-actor” participation; and ultimately producing new shows. The shows with the highest number of “hits” or “likes” from the spectators are then performed at the State Theatre, thus establishing the State Theatre as a valuable production house once more.

While the forum offers a venue where everyone in the performing arts can rehearse and workshop, it also offers an intimate theatre space where performers can do what they love: perform. This will ultimately raise the profile of performance and people in the industry. The intent is to develop spectators through experimental theatre content - to change people’s perception of the theatre. This is done to develop the appreciation, understanding and enjoyment of as well as participation with the performing arts. In doing so, the performances that are to be enacted at the State Theatre are promoted.

How will the scheme regenerate Pretoria’s CBD?...

A Conceptual response was to break the program up into four interfaces that could focus the public’s attention and energy on the theatre activities throughout the day. Why is it significant in this context? The intent is to create urban renewal and urban life in the block of indeterminacy, forming a new cultural hub in the inner city of Pretoria, which becomes a magnet for the city’s young “artistes”, bored with the stale sameness on offer at many a suburban hangout. It is meant to create a vibrant space that will entertain and educate people of all walks of life, to use the arts as an instrument to encourage social cohesion and nation building through the recognition, promotion, and preservation of local and national heritage. This programme also provides additional assistance and resources to historically disadvantaged groups to promote greater access to the arts.
Each interface has a specific purpose, from attracting people into the scheme, maintaining the energy of those people throughout the day, and then releasing that buildup of energy back into the CBD, to support the night life in the region.

### 3.4.1 First interface

Located on the ground floor level of the Prinschurch building, which faces Prinsloo Street and visually connects to the State Theatre square and Sammy Marks Precinct directly across the street. This is a commercial interface which is an adaptation to the existing Prinschurch building's commercial ground floor edge condition (seen in Fig. 63). The commercial interface is made more permeable to provide access to the western side of the site and to previously hidden arcades and the courtyard space behind the building. This interface is intertwined with the back of house theatre's rehearsal studios, which provide visual interest, entertainment and previews of the shows to come, leading the users into the previously hidden courtyard space.

![First Interface Diagram](image)

**First Interface:** The first interface is a permeable commercial interface intertwined with Rehearsal Studios. This interface is used to create a visual and physical connection into the back of house theatre.

### 3.4.2 Second Interface

Established between the existing colleges which host culinary, fashion, events management, small business and entrepreneurial schools, situated on the southern side of the block facing Pretorius Street. This new interface creates small shops and boutiques on both the ground and first floor level. These shops are used by the colleges as testing grounds for the students to establish and sell their products or skills to the public. This interface allows integration between the back of house scheme and some of the existing programmes in the surrounding context of the block (as shown in Fig. 64). The small shops also serve to attract the general public into the site as well as re-establishing a historical arcade typology, which forms a connection through the block from Helen Joseph Street to Pretorius Street. These types of arcades are found throughout city blocks in Pretoria (e.g. Polley's Arcade), which allows city blocks to be broken up by safe public thoroughfares, filled with activity, connecting various parts of the city.

![Second Interface Diagram](image)

**Second Interface:** The second interface establishes a connection between the existing colleges and the back of house theatre. This new interface creates boutiques and small shops on both the ground and the new 1st floor level, used as a testing ground by the college students, which serves to attract the public into the site.
3.4.3 Third Interface
The Theatre Stage at the center of the precinct and courtyard space; this forms the heart of the theatre program, and is surrounded by bars and restaurant spaces as well as “The Sheds” market and events space. The stage is adaptable with platforms being able to move into various configurations (transverse, proscenium, thrust, arena, auditorium and with the stage fully closed which turns it into a small plaza), see (Fig. 65 & 66). The stage is linked directly with the stage manager, stage design, and costume design as well as dressing rooms and green rooms, see (Fig. 67).

Programmatic Intent: ‘Breaking the fourth wall’ - providing public life with a visual and physical connection into the back of house programmes.
3.4.4 Fourth Interface

Located on the peripheries of Helen Joseph Street are bars, restaurants, coffee shops and smaller event spaces (rooftop spaces that are multifunctional). These functions are used as intermediate spaces forming the last of the four interfaces. This interface is used to keep the people in the scheme between shows and events. People can eat, drink and socialise between shows, keeping the energy of the people within the scheme (seen in Fig. 68). This is done for two reasons. Firstly, to create a more intimate, vibrant experience for the spectator, which forms part of the platform for the emerging artists to practice, create and network with people and performers of the industry. Secondly, it allows “Happenings” to take place after the shows so that the people spill out onto Helen Joseph Street, creating the opportunity to spark the area’s night life with catalyst events (seen in Fig. 69).

FIGURE 69 - ENERGY SPILLOUT, SPARKING NIGHT LIFE INTO HELEN JOSEPH (AUTHOR 2015)

Sparking vibrance in the CBD: “Happenings” can take place after the shows so that the people spill out onto Helen Joseph Street, creating the opportunity to spark the area’s night life with catalyst events.

FIGURE 68 - FOURTH INTERFACE (AUTHOR 2015)
“A scene is made up of a series of layers. All of them independent yet simultaneous. They evolve individually, but coexist on stage. Its layers: textual, visual, musical, choreographic, cardiac, the audience. Layers that are synchronized in the mind of the spectator.”

(Metapolis Dictionary Of Advanced Architecture. : 538)

...the actor controls the scene
...the stage controls the scene
...the spectator controls the scene

The spectator is the actor. The architecture is an actor.
3.5 Type of Events

- **Living Room Entertainment**
  Dinner and a show, booking an afternoon show for corporate clients during the run of any piece.

- **24 Hours in the City**
  An event where a group of writers, directors and actors that had never met before get together on Friday night, and had to have something to present to an audience by the Saturday evening. Six pieces from page to stage in 24 Hours!

- **Yanagi: Shadow Puppetry**
  The beautiful art of shadow puppetry used to tell classic tales.
3.6 Dissecting the Theatre Language

3.6.1 The Forum Theatre:

Forum Theatre began from the theoretical framework of, and uses the techniques, tools and expressions of the theatre of the Oppressed, which was developed by the Brazilian director Augusto Boal. Forum Theatre was developed out of the notion that humans have a unique ability to take action while observing themselves in action. Boal believed that humans are self-contained theatre, actor and spectator in one. Since we can observe ourselves in action we can amend, adjust and alter our actions to have a different impact. These techniques are used to engage people in discovery, critical reflection and dialogue, and process liberation (Thompson 2005: [S.p.]).

Forming a type of theatrical participatory performance game derived from simultaneous dramaturgy, a short scene by Forum actors presents an issue of oppression and represents the world as it is: the anti-model. Audience members are encouraged to stop the play and take the stage to address the oppression, attempting to change the outcome through action (Thompson 2005: [S.p.]). The performance's function is to transform a spectator (one who watches) to a spect-actor (one who watches and takes action). Boal embraced the spect-actor as part of his natural progression of the theatrical exploration and continued challenging of traditional theatre, catharsis and the oppressive dynamic of the stage and theatre space (Thompson 2005: [S.p.]).

Opposing the monologic approach, the spect-actor functions to democratise the stage space – not to destroy it – rendering the relationship between actor and spectator transitive, creating dialogue, activating the spectator and allowing him or her to be transformed into the (spect-actor - a spectator that engages and acts in parts of the show)” (Boal 1998: 67). In reflective observation and action, the spect-actor is a role of praxis (Thompson 2005: [S.p.]). The show engages Forum actors and audience members in fun, entertaining and enlightening community dialogue.

The character of the Joker has a unique role in the theatre of the Oppressed, “...a wild card figure who could mediate between the character and audiences, comment critically on the narrative and, at certain points, intervene directly in the action” (Babbage 2004: 14).

Breaking the fourth wall divide between the traditions of spectator and actor, the Joker forms a sort of master of ceremonies, facilitator, spect-actor and actor. Shutzman explains, “The objectives of [the Joker] aesthetic of ambiguity were to obscure easy answers, to question what passes as reality, to discourage a kind of heroism that mythifies essential facts, and, finally, to deem submissiveness and tranquility untenable” (Shutzman 1994: 147). The Joker observing the spect-actor confuses the position of who is watching who. This blurring of roles leaves space for others to step into the functions of the blurred roles. Therefore, the participation of the spect-actor in this altered space is encouraged in order to foster dialogue and generate ideas and possibilities for future action.

The scenes explore issues of oppression and, most commonly, the subjects and story lines originate from real experiences of the community members, developed during a series of workshops and rehearsals. The performance serves as rehearsal for real life, where participants can develop tactics to fight the oppression they face. From Forum branches direct actions (Thompson 2005: [S.p.]).
3.6.2 Epic Theatre:

Epic theatre (German: episches Theater) is a form of didactic drama that suggests that the play should not cause the spectator to identify emotionally with the characters or actions before them. The drama is presented in a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation to provoke rational self-reflection and a critical view of the action on the stage. Epic theatre is now most often associated with the dramatic theory and practice evolved by the playwright-director, Bertolt Brecht, in Germany from the 1920’s onward (Cash 2014 :[S.p.]).

Brecht was interested in the Socialist theories of Karl Marx, questioning who has power and money and who goes without, industrialisation and how this affects workers and the power structures of society. He wanted his audiences to adopt a critical perspective in order to recognise social injustice and exploitation and to be moved to go forth from the theatre and effect change in the world outside. His intention was to appeal to his audience’s intellect by presenting moral problems and reflecting contemporary social realities on the stage. He wished to block their emotional responses and hinder their tendency to empathise with characters and become caught up in the action. To this end he used “alienation” and “distancing” effects to remind the spectator that the play is a representation of reality and not reality itself, thus causing the audience to think objectively about the play, to reflect on its argument, to understand it and to draw certain conclusions. By highlighting the constructed nature of the theatrical event, Brecht hoped to communicate that the audience’s reality was equally constructed and, as such, was changeable.

Epic Theatre was a contestation on the popular Melodrama, Realism and Naturalism forms of theatre of the time. The aim of these styles was to persuade the audience that the actions on stage were “real” by the staging methods and naturalistic acting.

Theatre became a place of escapism where the audience could forget about their lives for a while and not think. Brecht wanted people to question or challenge; he saw mindless acceptance and enjoyment as a waste of an audience. Brecht was interested in the Socialist theories of Karl Marx, questioning who has power and money and who goes without, industrialisation and how this affects workers and the power structures of society. He wanted his audiences to adopt a critical perspective in order to recognise social injustice and exploitation and to be moved to go forth from the theatre and effect change in the world outside. His intention was to appeal to his audience’s intellect by presenting moral problems and reflecting contemporary social realities on the stage. He wished to block their emotional responses and hinder their tendency to empathise with characters and become caught up in the action. To this end he used “alienation” and “distancing” effects to remind the spectator that the play is a representation of reality and not reality itself, thus causing the audience to think objectively about the play, to reflect on its argument, to understand it and to draw certain conclusions.

Brecht believed the actor’s job was merely to play the role realistically, but without convincing either the audience or themselves that they have “become” the characters. Actors were instructed to keep a distance between themselves and the characters they portrayed, which was the opposite of traditional theatre like the Stanislavski naturalism theatre style. Actors frequently address the audience directly and out of character (“breaking the fourth wall”) and play multiple roles.

Brecht revolutionised theatre and turned it into a tool for looking at the big issues that affect us all. He made it possible for theatre to make a difference.

Dramatic vs Epic Theatre

<table>
<thead>
<tr>
<th>Dramatic Theatre</th>
<th>Epic Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plot</td>
<td>Narrative</td>
</tr>
<tr>
<td>One scene after another.</td>
<td>Each scene for itself.</td>
</tr>
<tr>
<td>Involve the spectator in a stage situation.</td>
<td>Breaking the fourth wall – actors directly address the audience.</td>
</tr>
<tr>
<td>Morality Didacticism – teaching of a moral lesson.</td>
<td>Narrative and song – adds commentary on/or narratives the story.</td>
</tr>
</tbody>
</table>

![Figure 71 - Penny Opera Set Design (www.curiousarts.com)](image_url)
4.1 Body-Space Theory
4.2 Event-driven Space Theory
4.3 African Space Theory
4.4 Case Study - The Sans Souci
4.5 How the Theory Informed the Design
This chapter seeks theoretical understanding to establish an approach to space-making within an African context. The decided approach used to intervene determines the most beneficial way to amplify the positive attributes as well as the existing conditions inherent on site.

4.1 Body-Space Theory

“It is argued that the Enlightenment project initiated the alienation between body and space, resulting in the physical determinism of post-human Modernism” (Da Costa & Van Rensburg 2008b:43).

For body and space to be reintroduced to each other, current methodologies should be contested. The application of formal qualities and spatial analysis alone should be replaced by strategies integrating form, temporality and event (Da Costa & Van Rensburg 2008b:43).

Borden, Rendall, Kerr and Pivaro (2011:11) state “that the human body needs to be recovered in spatial production, to become both subject and object, where architecture and urban design is based on bodily experiences rather than only on bodily needs.” A visual experience and ocular comprehension alone doesn’t provide the body with a full understanding of space - the body must be allowed to confront constructed space to truly engage (Frascari 2002:260).

Massey (2005:66-84) suggests a contestation to the western concept of fixed boundaries. “Boundaries are blurred: introverted spaces are externalised and the distinction between the prohibited and the permitted is erased. Spatial definition is expressed differently, by replacing static boundaries with flexible and elastic edges, allowing public and private spaces to be adjustable and variable [as seen in Fig. 72]. The premise of discontinuity between community and individual, and their concurrent spaces, is abandoned. In this scenario the African city becomes a spatial construct in which distinctions between spaces are maintained through connections rather than disjunctions.” This also concurs with Koolhaas’s (2001:661,674) concept: “territoriality occurs temporarily, as streets and public and private spaces are variable and adjustable, allowing public space to be continuously occupied in different ways [also seen in Fig. 64]. This self-organising system recognises the citizen’s right to inhabit a flexible and mutable city” (Da Costa & Van Rensburg 2008b:45).

“Strategies should incorporate processes of rebuilding, incorporating, connecting and intensifying what already exists [emphasis added]. This implies processes that acknowledge the African city as a layered entity. These layers, representing temporality, are both indigenous and foreign, not to be abandoned but rather to be improved upon by adding new layers that open it up to an unknown future” (Da Costa & Van Rensburg 2008b:48).

Open urban systems should be established on social and collective spaces that will allow “heterogeneous society” to express itself, with spaces that are impermanent, capable and able to readily accommodate the unplanned and spontaneous. This creates significant opportunities and possibilities in the programme, “contained in the creative potential at the interface between different cultural groups” (Da Costa & Van Rensburg 2008b:48).
De Carlo (2005: 22) states that “a building is not a building. A building, in the sense of walls, floors, empty spaces, rooms, materials, etc., is only the outline of a potential: it is only made relevant by the group of people it is intended for.” “The building then becomes a social construction having a variety of uses, the building becomes an interface that connects with the rest of the city, like an open system. The building is not the materialisation of form, but a manifestation of condition, programme, concepts and strategies (Da Costa & Van Rensburg 2008b:50).

As the project’s proposed site is an introverted, indeterminate site, the existing architecture on site has excluded the body from the space. For this reason the project seeks to understand the existing landscape’s positive qualities as well as its deficiencies. The focus will be on the making of public space for participants in both everyday activities and theatre back of house programmes. This will be done through the programme, ergonomics and spatial character of the spaces. Another focus is introducing nature into the site, because of human attraction to all that is alive and vital, termed “biophilia” by Erich Fromm. The natural growth of “wilderness” elements already occurs within the existing built fabric. This will be implemented by the addition of new natural elements, like water systems and new vegetation, which will humanise the environment. It will ground the project through the perception of time passing with the seasonal changes, altering the spatial character during the course of the year. This also counteracts the stereotypical modernist spaces. Nature also serves as a connecting element between old and new, with the use of materials that will naturally weather over time to blend in with the existing fabric.
4.2 Event-drive Space Theory

The design of the intervention needs to be an event-driven solution, which has more potential to reactivate the African city, and is superior to form-driven solutions in this case. Borrowed from the Swiss architect Bernard Tschumi (born 1944), the term "event" refers to the concept of "experienced space", which is a process, a way of "practicing" space (Hayes 2003:9). Space should be seen as movement, time and flux, by perceiving the city in this way, the social and collective spatial landscape of the city could be recovered to maximise interaction and counter-act social exclusivity (Da Costa & Van Rensburg 2008b:51).

Da Costa & Van Rensburg (2008b:51) provide a deeper understanding of event-driven spaces that could be used to recondition African space. Public events are divided into three categories, each having a different demand on the physical environment. The first activity gets defined as Necessary; these events need to happen regardless of the environment, such as eating and drinking, shelter, cleansing, and excretion. The second set of activities is Optional, which requires open spaces in good condition to be able to occur. The last of these activities is Social, which depends on social interaction and is the combination of the previous two, the necessary and optional activities, as defined by Jan Gehl (1987:11).

Activity levels are diluted around poor quality street and city spaces. The activities occurring there are only from pure necessity, but can be "enhanced and transformed into stimulating events of interaction and reaction" once the quality of the existing urban space is improved (Da Costa & Van Rensburg 2008b:51). Reprogramming the existing city spaces creates a support platform for various levels of social events and activities - "a place where its users can simply be", a space with no prevailing expected use (Forty 2001:203). The public spaces of the street (route) and Square (space) should become unprogrammed spaces of public enjoyment, having “fluidity of movement and event in which experience supersedes expediency” (as seen in Fig. 73).

![Figure 73 - An Unprogrammed Public Space as Urban Surface (Kengo Kuma - The Nagaoka City Hall "AORE" Nagaoka Japan 2012)](image-url)
Consider the relationship between architecture and the space: the built form is not only a contained, private interior, but can become an extension into the public life. The boundary conditions (edges) can become transitional or in-between spaces, thresholds (edges) can be extended to make place. The condition of the in-between spaces can allow events to determine spatialities. Blurring (edges) creates a fair environment between public and private realms (see Fig. 74 Architectural Intent) (Da Costa & Van Rensburg 2008b:53).

The project’s approach is to use the ritual activities of the everyday on site and superimpose the newly created event-driven space, in the form of the theatre back of house programmes and stage, on the existing fabric. This allows the new programmes to re-script the existing fabric, making it relevant to a mixed cultural group of users through “rebuilding, incorporation, connecting and intensifying that what already exists”, as suggested by Da Costa and Van Rensburg (2008b:48).

Interfaces: Creating Interfaces, which develop new connections to the public realm and establish public life on the introverted site.

FIGURE 74 - ARCHITECTURAL INTENT INTERFACES - BECOMING A TRANSITION OR INBETWEEN SPACE (AUTHOR, 2015)
4.3 African Space Theory

Da Costa and Van Rensburg (2008a:30) suggest that the concept of place has become “totemically important”; it is part of their argument that “place” resides in the production of architecture and urban design spaces that celebrate the rituals of the everyday, of real and valued practices. Architects see space as pre-existent and unlimited, giving value to concepts of continuity, transparency and indeterminacy - a positive entity in which the traditional categories of tectonic form and surface are contained.

J. Berry (1992:124), a cross-cultural psychologist, defines the differences between African space and western spatial understanding in terms of the differencing spatial abilities that he labeled “field dependence” and “field independence”. The western, or field dependent view, is defined as having strong boundaries, meaning all spaces are deemed private spaces, except when expressed as public (as shown in Fig. 75 & 76).

FIGURE 75 – WESTERN SPACE OR ‘FIELD DEPENDENCE’ (AUTHOR, 2015)

Western City - Public Space Model: Everything is private except expressed as public.

FIGURE 76 - FIELD DEPENDENCE: WESTERN PHILOSOPHY - EVERYTHING IS PRIVATE EXCEPT THAT WHICH IS INDICATED AS PUBLIC (AUTHOR, 2015).
On the other hand, field independence, describing African space, “represents a deeper understanding of space beyond physical boundaries”, considering everything as public space, except those spaces expressed as private, seen in (Fig. 75 - 79).

Da Costa and Van Rensburg (2008b:53) state that South African apartheid cities are difficult to define, as they were manipulated to display authority, oppression, and control, dominated by western mindsets, colonial notions and modern ideologies, but it is still trying to find its own appropriate identity and free itself from its colonial past (see Fig. 77 - 81) showing African condition in western space. This coincides with the Generic City concept of Koolhaas (2000). Finding appropriate solutions that could reclaim the African identity, with a valid African urban expression, remains a struggle (Ntuli 2002:54).
Layering and intensification is a concept foreign to African cities, because necessity dominates the urban fabric above the notion of social richness. The result is that the historic fabric is almost non-existent. The city lacks improvement and when the time comes for a new layer on the city it is often established elsewhere, further lowering the city density with increased urban sprawl, or it replaces the existing. This is also the case in Pretoria's CBD and, problematically, in the Tshwane 2055 Urban Vision to, supposedly, regenerate it, but which establishes homogeneous spaces in the city that lack in “providing opportunities for urban experience”, as stated by Borden et al (2001:184), and “allow the domination of the exchange of decisions and commodities over social relations and uses”. What remains is an “alienated environment” that cannot experience “spontaneity and dynamism”, the urban experience is diluted to “organised walking” (seen in Fig. 79 & 80).
The dissertation seeks to advocate an alternative approach to the creation of these homogeneous spaces by intervening with layering and intensification over the existing fabric, within the dynamics of an introverted, indeterminate, left over space as the proposed site. The approach seeks to investigate ways of reconfiguring the built fabric (western - field dependent) so as to allow for a dialogue and synthesis with the social realm's understanding and using of public and private spaces (African - field independent). This will lead to a greater understanding of the duality of the city and its inhabitants, existing between the spontaneous (African) and organised (western) spaces (see Fig. 82 as a hybrid typology).

**NEW HYBRID PUBLIC SPACE MODEL:** New Arcades with informal trade and public plaza combines African and Western Public Space.
The intervention makes use of activity-driven solutions, leaving some spaces open-ended enough to allow for differences within multi-cultural societies to support the liberalising of diversity and the establishment of hybrid cultures. The spaces should have a “rare sensuous richness addressing all the senses simultaneously” as prescribed by Pallasmaa (2005:69). This premise is also supported by Sennett (1990:31-132), and defines the essence of human development as the capacity to appreciate complex experiences. In this regard he advocates an architecture of weak boundaries wherein spaces can intersect and connect in an exploration of cross-pollination and exchange. What is advocated is an architecture that is capable of (re)producing itself through use and everyday life (seen in Fig 70, using the hybrid typology to develop future space in the city) (Da Costa & Van Rensburg 2008a:35).

The intervention strives to establish a new hybrid cultural space with an appropriate middle ground between African and western norms, as well as gaining an understanding of African issues that need to be addressed within the proposed context with African values and resources. The intervention hopes that the re-appropriation of the existing fabric on the introverted site of indeterminacy will assist with the regeneration of the inner-city, through use of culturally inclusive event-driven spaces, to bring back the city’s energy and vibrancy and draw people to live and work within the CBD once more, see (Fig 83).

“Western thought points to a world-view that is rooted in an individualistic and objective framework defined by notions of division and control. The result is a value system that is governed by material gain, individual growth and power. In contrast, African knowledge systems are characterised by a world-view that encourages solidarity, communitarianism, traditionalism and participation” (Teffo & Roux 1998:48).

**FIGURE 83 - REPRODUCING HYBRID TYPOLOGY (AUTHOR 2015)**
The intervention strives to establish a new hybrid cultural space with an appropriate middle ground between African and western norms, as well as gaining an understanding of African issues that need to be addressed within the proposed context with African values and resources. The intervention hopes that the re-appropriation of the existing fabric on the introverted site of indeterminacy will assist with the regeneration of the inner-city, through use of culturally inclusive event-driven spaces, to bring back the city's energy and vibrancy and draw people to live and work within the CBD once more.

“Western thought points to a world-view that is rooted in an individualistic and objective framework defined by notions of division and control. The result is a value system that is governed by material gain, individual growth and power. In contrast, African knowledge systems are characterised by a world-view that encourages solidarity, communitarianism, traditionalism and participation” (Teffo & Roux 1998:48).

African philosophy
Together
Mind
Whole
Past
Harmony
Shame
Share

Western philosophy
Alone
Material
Pieces
Future
Control
Guilt
Accumulate

Ramose (2002:231) states that African society is centred on humans and attaches great importance to human beings. One African humanist philosophy, called Ubuntu, proposes communal, spirit, inclusiveness and participation (seen in Fig. 84, a diagram of what inclusive space could look like in the city).

Multi-cultural societies can work well with open-ended activity driven solutions, because such solutions can support the African Philosophy of inclusivity and community (Da Costa & Van Rensburg 2008a:35). Non-prescriptive spaces are more appropriate in South African urban expression, as they can handle the unpredictable and because they can honour diverse perceptions and views between multiple levels of identity (N'Da N'Guessan & Bachir 2000:112).

FIGURE 84 - DEVELOPING AND EXCLUSIVE CONDITION INTO AN INCLUSIVE CONDITION (AUTHOR 2015)
4.4 Case Study - The Sans Souci

The Sans Souci: Kliptown, Soweto, Gauteng.
Architects: Lindsay Bremner Architect & 26’10 South Architects.

The Sans Souci is a community cinema, situated in Kliptown, a township outside Johannesburg. The building had previously been used as a dance hall and stable. Translated, sans souci means “without a care”; as the name suggests, this building represented a sort of sanctuary for black people during the apartheid, being one of the few places where they could watch movies, see (Fig 85). Since the early 90’s the building has fallen into a derelict state, and became scavenged for building materials until 1995 when it burned down. Since then the building’s ruins have been used as a backdrop in various music videos.

The residents of Kliptown felt that the rebuilding of the old cinema would introduce new opportunities for employment, education, recreation and entertainment. The cinema was developed as a community-based heritage project - “a living archive”.

Fig. 86 shows an example of Body-Space, where the locals performed in the ruins of the cinema. The body must be allowed to confront constructed space to truly engage with and occupy the space in different ways. Borden et al (2011:11) state: “that the human body needs to be recovered in spatial production, to become both subject and object”. A visual experience and ocular comprehension alone doesn’t provide the body with a full understanding of space. The building strategy was to involve the local community in the processes of rebuilding to incorporate, connect and intensify what already existed. “This implies a process that acknowledg...
Figure 91 shows the ruins being redeveloped in phases, becoming a social construction having a variety of uses. The building becomes an interface that connects with the rest of Kliptown, forming an inclusive condition. It is no longer a materialisation of form, but a manifestation of condition, programme, concept and strategies (Da Costa & Van Rensburg 2008b:50).

The programme for the intervention became an event-driven solution, with film screenings, film and dance festivals, audience development, dance training and film production, which remains inclusive by allowing visitors and residents to actively participate in excavating and remembering/recreating/imagining the history of Kliptown and the Sans Souci, as the cinema is incrementally rebuilt.
4.5 How the Theory informed the design?

The Architectural Intent of Interfaces, requires an understanding of the conditions surrounding edges. Boundary conditions (edges) can become transitional or in-between spaces, essentially thresholds, and extend to make place for public life. This in-between condition (interfaces) can allow events to determine spatiality (seen in Fig 92).

The inclusive condition is further achieved through the design of event-driven space. As Tschumi refers to the term “event” as the concept of “experienced space”, which is a process, a way of “practicing” space, an “event” (Hays 2003:9). Space and the city should be perceived as movement, time and flux. Considering the city in this way helps to counteract social exclusivity, maximise interaction and recover the social and collective spatial landscape of the city (Da Costa & Van Rensburg 2008b:51). To connect the architecture in time and to fit it into the proposed industrial landscape already taken over by time, change and decay is celebrated. By allowing nature to grow and materials to show decay, the rough environment on site is softened, merging the new with the existing, as well as allowing the architecture to embrace time and change (shown in Fig. 86).

Designing for spaces that allows for “Heterogeneous Society” requires an understanding and utilising of African or field independence space. This allows the existing built fabric to be re-established and made applicable to the current and future inhabitants living in the CBD, and establishes a more inclusive condition within the scheme. As the end result of architecture is ultimately for the occupant, this consideration should be depicted through the design and concept of the architectural solution. The relationship between Body-Space, deals with various design aspects such as material choices, ergonomics, safety and haptic and multi-sensual perception of spaces.
“The city is never complete, it has a beginning, but no end, it’s a work in progress always waiting for new scenes to be added, new characters to move in” (Bjark Ingels).
5

5.1 Design Informants
5.2 Design Concept
5.3 Dissecting The Site Context
5.4 Main Intent
5.5 Design Development - Prinschurch Building
5.6 Design Development - Karps 2 Building
5.7 Dissecting Boundary Condition between Site and Adjacent College
5.8 Design development - "The Sheds" Building
5.9 Design & Intention: Courtyard / Plaza
5.6 Dissecting The Peripheral Buildings on Helen Joseph Street
0.5 Design Development

Chapter Five discusses the spatial understanding of the site, as well as the programme and design intention, by unpacking the informants that lead to the concept and the design development.

5.1 Design Informants

5.1.1 Arcades

The aim of the dissertation was to reactivate the culturally diverse Central quarter of Pretoria into an attractive environment where new economic, social and recreational activities could take place. Introverted, indeterminate city blocks is a widespread urban condition in Pretoria, which needs to become more inclusive to establish public life in these city blocks.

To be able to establish a new inclusive condition in these indeterminate blocks, access to the public realm is required (see Fig. 94). The existing network of arcades in the CBD informed the establishment of new pedestrian arcades that promote the inclusion of surrounding buildings and activate the spaces they define. These arcades can form artistic experimentation and open transformation of public space, allowing for equal access and equal representation, with a high degree of social and cultural inclusion in these blocks (see Fig. 95 & 96).

Figure 94 - Indeterminate Exclusive Condition (Author 2015)

Figure 95 - Existing Arcade Typology in Pretoria’s CBD (Author 2015)

Figure 96 - Exclusive & Inclusive City Block Condition (Author 2015)
5.1.2 Edge Conditions

The existing edge conditions indicate multiple introverted courtyards that are disconnected by boundary conditions (edges) or are inaccessible and hidden from the public realm. This introverted site condition informed the use of a new interface that allows for a new inclusive condition to be established. The boundary conditions (edges) can become transitional or in-between spaces, thresholds (edges) can be extended to make place. The condition of the in-between spaces can allow events to determine spatialities. Blurring (edges) creates a fair environment between public and private realms - see Fig. 97 (Da Costa & Van Rensburg 2008b:53).

5.1.3 African Space Theory

The Theory on African or field inter-dependent space informed the design of spaces that allows for “heterogeneous society”. This allows the existing built fabric to be regenerated and made relevant to the current and future inhabitants of the CBD, and establishes a more inclusive condition within the scheme, see (Fig. 98).
### 5.1.4 Analysis of Public Space in Helen Joseph Street

The contextual analysis on Helen Joseph Street illustrates the existing typology of public space in Pretoria. This typology illustrates aspects of both the Western “field dependence” model and the African “field independence” model. This supported the application of a hybrid public space model within the intervention around the indeterminate block to create an inclusive space for “heterogeneous society” (see Figures 96 & 99).

![Existing Typology of Public Space: Pretoria City Model - Helen Joseph Street](figure-99)
5.2 Design Concepts

5.2.1 Architectural Concept: Interfaces

The edge conditions on the introverted site informed the concept of establishing new interfaces, see (Fig. 100). How these edges are handled (see 5.1.2 Edge Conditions, as Design Informant) can determine the making of “places” at the four proposed interfaces (section 3.4), the quality of those places and the fairness or inclusiveness of them.

5.2.2 New Hybrid Public Space Model

The western / African typology of public space models, as well as the existing Pretoria condition, lead to the development of the concept of a new hybrid typology combining arcades (as specific African public space) with event-driven public space (as the western space model) to form an inclusive condition supportive of a “heterogeneous society”, see (Fig 101).

The Specific African space of the arcades grants the public access through the block, with a sequence of infill components linked by a journey, with the user experiencing a continuous process of changing scales in time and space. The site and its context are treated as both a cultural corridor and an explorative journey. The expression of such metaphors is achieved through spatial qualities and use of materials. The arcades as a design informant (see 5.1.1) are also incorporated here to include the surrounding buildings, activate spaces, invite artistic experimentation, bring about social inclusion and create unprogrammed or “open” transformation of public space.

New Hybrid Public Space Model: New Arcades with informal trade and public plaza combines African and Western Public Space.

FIGURE 100 - ARCHITECTURAL INTENT (AUTHOR 2015)

FIGURE 101 - NEW HYBRID PUBLIC SPACE MODEL (AUTHOR 2015)
5.2.3 Contextual Concept: “Behind the Curtains”

The combination of these hybrid spaces opens the previously introverted, indeterminate site and gives the public a glimpse “Behind the Curtains” to the previously hidden spaces of the city. This leads to a re-establishing of the public realm, to enable people to explore the “other” previously hidden spaces of the city (see Fig. 102).

Contextual Intent: ‘Behind the Curtains’ – Re-establishing the public realm into the space of indeterminacy and developing it as an inclusive condition.

FIGURE 102 - CONTEXT INTENT (AUTHOR 2015)
5.2.4 Programmatic Concept: “Breaking the Fourth Wall”

The inclusive condition is further achieved, through the programmatic concept of “breaking the fourth wall” - providing public life with a visual and physical connection into the “Back of House” theatre programmes. The process is made public from “Back of House” to performance, providing the public with a deeper understanding of theatre.

The idea of “breaking the fourth wall” is that the process and performance is seen as a journey through the “Back of House” theatre process and spaces, rather than merely an activity taking place in a designated theatre space. A stage can be a separating device, or the function could be blurred so that the audience can participate with the performers - this can be interpreted as the interface between public and private, the event space and transitions into the social or public interface. Thus, the stage serves as a means to frame social or public interaction, see (Fig. 103).

Programmatic Intent: ‘Breaking the fourth wall’ - providing public life with a visual and physical connection into the back of house programmes.

FIGURE 103 - ENERGY SPILLOUT, SPARKING NIGHT LIFE INTO HELEN JOSEPH (AUTHOR 2015)
“Invent what could happen next, not following the status quo”.
The main architectural intent, as mentioned in section 1.11, is to activate the introverted indeterminate site by establishing new interfaces with arcades on the public ground floor level that accommodates public movement through the block. Figures 104 and 105 indicate where interventions or “interfaces” are required in the block. This is part of the design intent to reactivate the precinct and support night-time activities.

The Site Activation Figure Ground, studies the existing buildings and spatial conditions on site. Superimposing new access, movement and interactive edge conditions that open up to the public realm. These new condition should take place to activate the hidden introverted indeterminate courtyards on site, forming new links connecting the larger city block to allow for public life.
5.5 Design Development - Prinschurch Building

The Prinschurch Building was designed on modernist principles, with vehicles taking hierarchy over pedestrians, the main entrance into the building is the ramp entrance leading to the first, second and podium parking levels, and enters the building through lift lobbies on each level. The building is lifted on a podium level and disconnected from the public realm on the ground level. Two small, insignificant doors open into a narrow arcade leading to the Prinschurch building's lift lobby. The narrow arcade has no connections to the peripheral shop along it, as they have their “backs” turned towards the arcade, creating a disconnected edge condition on the ground floor.

From Fig. 105, one can see the widened sidewalks that provide spill out space for the commercial shopfronts and for pedestrian movement. The corner has become an informal taxi rank, used as a pickup and drop-off point, due to the corner also being a major pedestrian intersection, shown in previous analysis.

The two narrow entrances leading to Prinschurch blend in with the shopfronts. Small extensions of the public roof are used to announce the entrance, but appear to go unnoticed by the members of the public walking underneath the roof (seen in Figures 106 - 107).
The sectional exploration of existing problems in Prinschurch building is shown in figures 108 and 109. The solid wall between the shops and the arcade blocks visual and physical connection to the rest of the Prinschurch building. This creates a separation between public realm and the currently private arcade. The shallow heights and deep spaces of the parkade lack natural light and ventilation.

Section AA - Existing

FIGURE 108 - PRINSCHURCH SECTION AA - EXISTING EDGE CONDITION (AUTHOR 2015)

FIGURE 107 - PRINSCHURCH GROUND FLOOR EXISTING EDGE CONDITION (AUTHOR 2015)

Existing Condition: Prinschurch

FIGURE 109 - PRINSCHURCH SECTION AA - EXISTING PROBLEMS (AUTHOR 2015)

Section AA - Problems

PRIVATE

PUBLIC

Shallow Height - Deep space lacks natural light & ventilation

Solid Wall - Blocks Visual & physical connection with Prinschurch

Solid wall

Shopfront glazing

© University of Pretoria
The existing edge conditions need to be made more permeable, to form a visual and physical connection to the rest of the Prinschurch arcade and the hidden courtyards behind (Fig. 106).

5.5.1 Problems & Opportunities

Problems
- Narrow insignificant entrances to arcade.
- Small projections of the cantilevered roof over the entrance are not sufficient to announce the entrance to passers-by.
- Shops / shopfronts are visually and physically disconnected from the arcade and the rest of the Prinschurch building.
- The shallow heights and deep spaces of the parkade lacks natural light and ventilation.

Opportunities
- The adjacent crossing of Sisulu and Helen Joseph Streets is a strong transport and pedestrian node.
- 5-10 minute walk from BRT stations and taxi rank.
- Along a highly active pedestrian corridor.
- Edge conditions can be made more permeable to form visual and physical connections to the rest of the Prinschurch building and the hidden courtyards behind.
5.5.2 First Interface

First Interface plan diagram

Movement diagram through space

FIGURE 111 - FIRST INTERFACE PLAN DESIGN DIAGRAM (AUTHOR 2015)

FIGURE 112 - FIRST INTERFACE MOVEMENT DIAGRAM (AUTHOR 2015)
The first interface is an alteration of the existing commercial shopfront edge condition, which is made more permeable to provide access from the western side of the site and to the previously concealed arcades and courtyard space behind the building. The interface is designed to draw members of the public from Sisulu (Prinsloo) Street, Helen Joseph Street and visually connect to the State Theatre Square and Sammy Marks Precinct directly across the street, seen in Fig. 108. In line with the programmatic intent, theatrical process is made public, from “Back of House” to performance. The “Back of House” rehearsal studios are used in the first interface to provide visual interest, entertainment and previews of the shows to come. These studios are located on the focus axis of termination along the movement arcades, with public viewing spaces in front, see Fig. 109 & 110. These points of visual interest are used to attract and draw users into the previously disregarded courtyard space.
The decision was made that people take hierarchy over cars, and thus the parkade on the first, second and podium levels was made smaller and parts were reclaimed for general public use. The podium level will be reclaimed for human activity with a commercial podium level and green spaces. Smaller green pockets are also introduced in the building to soften the brutalist stereotomic nature of the building.
Sections BB design diagrams, seen in Fig. 115, shows the public viewing space, with glimpses of the creators at work in their basement offices, their creations being performed above them in the rehearsal studio. The section illustrates the juxtaposition of the creative act and the execution of the products of that act.
Sections CC design diagrams, seen in Fig. 116, shows the public side-walk, with glimpses of the creators at work in their basement offices, through open lightwell / creative space.
5.6 Design Development - Karps 2 Building

Figure 117 - Karps 2 Building Design Diagrams (Author 2015)

1. Walls

2.1 Demolished Part of Walls

2.2 Demolished Part of Roofs

2.3 Demolished Part of Floors

3. New Curtain walls

New Curtain walls are used to provide visual connection to the Creator's Library.

New Box Gutter captures water from both roofs to storage tanks and articulates circulation space below.

New roof inserted over new library space supported on existing column structure.

3.1 New Roof & Box Gutter

3.2 New Roof & Box Gutter

3.3 New Ground & Basement Floor Level

3.4 New 'Underpinned' Column Structure

Existing columns are 'underpinned' and new columns for new ground and basement level are casted.

3.5 New Parts Added

1. Existing Karps 2 Building

2. Removed parts Karps 2 Building

The remaining columns accentuate movement axis through scheme.

3. New Insertions Karps 2 Building

1.4 Structure

2.4 Demolished Parts of Structure

Some existing columns are removed.

1.3 Floors

2.3 Demolished Part of Floors

2.2 Demolished Part of Roofs

1.2 Roof

1.1 Walls
5.6.1 Problems & Opportunities

Problems

• The three storey building blocks visual and physical movement from Prinschurch to the hidden courtyard spaces behind.

Opportunities

• The building is designed with a concrete column and beam primary structure, with a concrete ring beam around the perimeter of it. Brick walls are used as infill between the column structures. The infill brick walls can be removed to allow thoroughfare and visual connection through the building on ground level.

• The first floor level of the Karps 2 building is level with the Prinschurch first floor level and can thus be connected by a small bridge.

• The edge conditions of the building can be made more permeable to form visual connections to the creators at work, the stage and the rest of the courtyards behind.

5.6.2 Design and Intentions

The brick infill walls are removed on the ground floor and partially on the first floor level, making the building more permeable for visual and physical continuity with the rest of the scheme. A new ground floor level slab and first floor level bridge connects Prinschurch building with Karps 2 and the rest of the scheme. The building is re-appropriated to host new creative workshops and the creators’ library. The creators’ library also connects to the new basement level below with ramps leading to the ground and first floor level. The new basement level hosts the creator’s processes, providing the public with glimpses of these processes, seen in Fig. 115 - 117.

Parts of the roofs and floor slabs will be removed to create a new ground floor courtyard space. A number of the concrete columns are removed, with the remaining columns articulating the new circulation corridor underneath. New basement columns are underpinned and cased underneath the existing column grid, supporting the new ground floor slab, shown in figures 115 - 117.
5.7 Dissecting - Boundary between Site and Adjacent College

5.7.1 Problems & Opportunities

Problems
• The existing boundary wall between the “Back of House” theatre and the existing college adjacent to the site, obstructs a possible midpoint block connection that will allow thoroughfare between Helen Joseph Street and Pretorius Street.
• The boundary wall is also partially responsible for the introverted courtyard condition, contributing to the creation of an exclusive condition in the block.

Opportunities
• The boundary wall can be used as a mutually beneficial interface between the college programme and the “Back of House” theatre, by perforating the wall.
• The wall can also support new platforms on the first floor level that could form a connection with the Prinschurch second floor level.
• A thoroughfare could be created through the boundary wall which would connect Helen Joseph Street with Pretorius Street.

5.7.2 Second Interface

The second interface is designed to integrate the “Back of House” theatre with the existing colleges on the southern side of the block facing Pretorius Street. The interface is created by perforating the existing boundary wall and extending the space to create new small shops and boutiques. The new viewing platform on the first floor level also has small shops and boutiques connecting with the second floor level in Prinschurch. This first floor level slab overhangs the edge wall to form a public cantilever roof and arcade on the ground floor level. The interface also references the historic arcade typology in the precinct, connecting the block from Helen Joseph to Pretorius Street, by creating controllable openings through the boundary wall and establishing a new movement corridor.
5.8 Design Development - “Sheds” Building

FIGURE 118 - DESIGN DIAGRAM OF “THE SHEDS” (AUTHOR 2015)
5.8.1 Problems & Opportunities

Problems
• The existing “Sheds” building has a weak connection to the introverted courtyard spaces west of the sheds.
• The existing roof is too low to create a connection to the first floor level of the adjacent buildings.

Opportunities
• The small spill out courtyard south of the sheds has the opportunity to form part of the second interface by connecting with the culinary school adjacent to it.
• The roof structure can easily be adapted to allow for a new mezzanine level that can connect to the new bars and restaurant on the first floor level situated in the buildings adjacent to the “Sheds”.
• The roof structure creates an open plan versatile space, making it ideal for events and markets.
• The “Sheds” hosts a “Neighbourgoods” market every weekend.
• The courtyard space west of the “Sheds” is centrally located and well connected to the adjacent buildings, which could form part of the third interface, the theatre stage and viewing space.
• The building has a prominent entrance on Helen Joseph Street.
5.8.2 Third Interface
A portion of the western side of the “Sheds” roof is adapted to create space for a new mezzanine level. The mezzanine connects to the first floor level of the adjacent buildings, and forms a new viewing platform surrounding the stage area. The new theatre stage is located at the center of the precinct and the courtyard space and is directly linked with the stage “Back of House” functions in the adjacent Rez MEP 7 building. The stage can be used as a separating device, or the function could be blurred so that the audience may interact with the performers – this can be interpreted as the interface between public and private, the event space and transitions into the social or public interface. Thus, the stage serves as a means to frame social or public interaction. The stage is adaptable, with platforms being able to move into various arrangements or be fully closed to create a small plaza, as shown in Fig. 56.
5.9 Design & Intention: Courtyard / Plaza

The site should not be opened up too much, to the point that it becomes a thoroughfare or pure circulation space and loses its ability to perform as an event-driven space. The level of exposure should be controlled to keep its unique quality and “hidden” characteristics.

The plaza forms part of the idea of “breaking the fourth wall”, that the process and performance is seen as a journey through the spaces rather than merely an activity taking place in a designated theatre space. The plaza is used to showcase the theatrical process, from “Back of House” to performance, providing the public with a practical demonstration and, ideally, a greater appreciation of theatre.

This plaza is intended to become the unprogrammed and fluid event-driven space, where users can simply “be”, proposed as part of event-driven space theory investigated in section 4.2.

The courtyard space is designed for the collective: individuals should be free to create their own place and in the same time are encouraged to socialise in the open spaces. The space requires smaller pockets of open-ended activity for multi-cultural use, as seen in Fig. 118.

FIGURE 118 - DESIGN DIAGRAM OF “THE SHEDS” (AUTHOR 2015)
5.10 Dissecting - Peripheral Buildings on Helen Joseph Street

5.10.1 Problems & Opportunities

Problems
- The existing peripheral buildings on Helen Joseph Street have their “backs” turned to the site.
- These buildings have weak connections to the introverted courtyard spaces with small doors and windows.

Opportunities
- The strip of fringe buildings has an existing public interface on Helen Joseph Street.
- The strip of buildings has the opportunity to be connected together with a new platform on the first floor level, bridging the divide, which can become spill out and viewing spaces.
- These peripheral buildings have the opportunity to become socialising spaces, which could be used to activate the street.
- The ground floor levels currently house commercial activity on Helen Joseph Street, which should be retained for the pedestrian street to remain active.
- The back portion of the building can be re-appropriated to accommodate restaurants, bars and coffee shops, so that the building is active on both sides.

5.10.2 Fourth Interface

This interface is located in the block’s peripheral 2-3 storey buildings, used as intermediate spaces between the courtyards and Helen Joseph Street. The intention of this interface is to establish a space where people can socialise in between events and shows, maintaining the energy of the people within the scheme during and between shows, releasing that energy once the shows are complete. The release of energy is important for supporting secondary activities, “happenings” and night life along Helen Joseph Street in the vicinity of the site.

The buildings on the ground floor level are split into two parts: the front street portion remains commercial in nature; the rear portion is re-appropriated for hospitality use, becoming social bars, restaurants and coffee shops, with large folding sliding doors opening the building up to interact with the courtyard space. The first floor levels are connected by a new platform, bridging the divide, which becomes new spill out and viewing spaces, with bars and multifunction event spaces. These platforms are connected on all sides of the courtyard and surround the stage at the heart of the scheme.
6

6.1 Body-Space Theory
6.2 Event-driven Space Theory
6.3 African Space Theory
6.4 Case Study - The Sans Souci
6.5 How the Theory Informed the Design

TECHNICAL DEVELOPMENT
0.6 Technical Development

This chapter highlights the continuation of concepts through the technical development process. This chapter is the continuation of the design development chapter, in proving the design. It explores the systems and materiality necessary for the project’s feasibility and success.

6.1 Technical Design Informants

6.1.1 Stereotomic to Tectonic

Along the west to east axis the structures transition from the stereotomic Prinschurch building to the tectonic expression of the “Sheds” - visually progressing the massing and materiality of the structures from heavy to light, see (Figures 120 & 121).

6.1.2 Event-driven Space Theory

In keeping with the theory on event-driven space, space and the city should be perceived as movement, time and flux. Considering the city as such helps to counteract social exclusivity, maximise interaction, and recover the social and collective spatial landscape of the city (Da Costa & Van Rensburg 2008b:51).

6.1.3 Time Taking over the Industrial Site

The industrial site in question demonstrates that time has already started taking over through “wilderness” elements that have begun to grow in the in-between spaces of the buildings, see (Fig. 122).
6.2 Technical Design Concepts

6.2.1 “Wilderness”

The theory on event-driven space also informed the concept of “wilderness”, specifically regarding the experiential and temporal perception of space (see above 6.1.2). To connect the architecture in time and to fit into the proposed industrial landscape, which has already been touched by time, change and decay is celebrated. By allowing in “wilderness” elements, the changes in the time and seasons are made manifest. Planting, water elements and weathering of materials are used. This last element also forms part of the heritage response relating to the palimpsest layering of new interventions/layers over the original fabric (see figures 122 & 123).

6.2.2 Palimpsest layering

The design focuses on creating layers of permanence and temporality, dependent on each other and with the strategy of juxtaposing the old and new by working with linearity. All additions would be done with tectonic and modular components as it should be able to be reversed. This juxtaposing of the tectonic nature in old vs. new underlines the intangible heritage of the site and continues to add to the palimpsest. As these layers are peeled away the space can be reinterpreted and adapted for other programmes at a future stage. Thus, the site embraces the dynamics of change in a resilient manner, having a transformative capability, an observer seeing not just what the buildings in the precinct were, but also what they could become in future, depending on contextual development and requirements.
6.2.3 Solid Elements of the Ground

Such “solid” elements, relating to earth and groundedness, represent comfort and security and will be used in the creator programmes accommodation.

6.2.4 Light Elements of the Sky

These light elements will guide the users through the scheme, forming various levels of shading and shelter and demarcating various programmes and spaces within the scheme.

FIGURE 125 - EARTH SOLID ELEMENT (AUTHOR 2015)

FIGURE 126 - SKY LIGHT ELEMENT (AUTHOR 2015)
6.2 Technical Design Concepts

6.3.1 Guiding the User
A light, free-standing pergola structure is to guide the movement of users through the site. The pergola is used to accentuate movement routes through the site, designate space, and announce new entrances.

6.3.2 Containing the Programmes
The programmes that are supported by everyday rituals and courtyard space are contained within these spaces.

6.3.3 Water Systems
The bodies of water, such as the wetland system, form a part of the site experience. The water towers and water catchment pond shows the process of water intended for recycling/reuse. The hidden parts of the water system, such as the basement storage tanks, filters, traps and purification systems are not displayed to the public.

6.3.4 “Wilderness”, Routes and Open Space
The open space can be broken up into routes, squares and “wilderness” areas, such as garden spaces, which soften the rough industrial site, show changes in time and the seasons, and positively impacts the human experience of the site in the sense that human beings have an appreciation of other life forms, as explained by the concept of biophilia.

6.3.5 Existing Structure
The existing structure is designed with a concrete column and beam primary structure, with a concrete ring beam around the perimeter of the Karps 2 building. Facebrick walls are used as infill in the column grid structure. The structure has three levels: ground floor, first floor and a smaller second floor. The three storey building blocks visual and physical movement from Prinschurch to the hidden courtyard spaces behind.
6.4 Karps 2 Building: Existing Structure, Demolition & New Insertions

1. Walls
2. Part of Walls
3. Roof
4. Part of Roof
5. Floors
6. Part of Floors
7. Structure
8. Parts of Structure
9. Existing Structure
10. Removed parts Karps 2 Building
11. New Insertions Karps 2 Building

FIGURE 128 - KARPS 2 BUILDING DESIGN DIAGRAMS (AUTHOR 2015)
6.4.1 Primary Structure
The primary structure consists of a grid of concrete columns and beams, with a concrete ring beam around the perimeter, which supports the concrete floor slabs. The facebrick infill walls are removed on the ground floor and partially removed of the first floor level, making the building more permeable for visual and physical continuity with the rest of the scheme see, (Fig. 128).

6.4.2 Secondary Structure
Most of the secondary structure is removed to allow for an open plan layout and increased freedom of movement, as well as visual connection through the building, allowing the public glimpses of the creators' work in progress.

6.4.3 Demolition
Sections of the roofs and upper floor slabs will be removed to create a new open courtyard space on the ground floor. These vertical perforations will also separate and define spaces for the new programmes on the first floor level. A number of the concrete columns are removed, with the remaining columns articulating the new circulation corridor below.

6.4.4 New Insertions
A new ground floor level slab and first floor level bridge connects Prinschurch building with Karps 2 and the rest of the scheme. The building is re-appropriated to host new creative workshops and the creators' library. The creators' library also connects the new basement level below with ramps leading to the ground and first floor level. The new basement level hosts the creator’s processes, providing the public with glimpses of these processes, seen in (Fig. 112 - 114). The new basement columns are underpinned and cased underneath the existing column grid, supporting the new ground floor slab, shown in figures 110 - 112. A new roof is inserted onto the existing columns, over the creators’ library and a new concrete box gutter fits in between the existing and new roof, articulating the circulation corridor underneath.

The new ground floor level platform creates new connections from the Prinschurch building to engage with the rest of the scheme. The route makes use of both ramps and stairs to ensure the project is disabled accessible. The route leads the user on an experiential journey through the “Back of House” theatre process and spaces, as opposed to the traditional “static” activity taking place inside a designated theatre space.
“Since we move in Time
Through a Sequence
of Spaces,
We experience a space in relation to where we have been and where we anticipate going” (Ching 2007:240).
6.6 Materiality

The material palette of the existing structures is industrial in nature and aesthetics. It consists mainly of clay masonry, concrete, and steel, with “wilderness” elements dotted through the in-between spaces. The robustness and strength of the materials is expressed.

The new material palette should be juxtaposed with the original materials by working with linearity, creating layers of permanence and temporality. All additions would be done with tectonic and modular components as it should be potentially reversible in future. The inorganic materials consists of in situ concrete for the heavy stereotomic forms and steel and timber for the light tectonic forms. New materials should be of a light, tectonic nature in their detailing and show surface weathering through the passage of time. The use of a monotone material palette provides a blank canvas to show up the “wilderness” elements which form part of the material palette.
6.7 Sustainability

The project must ground itself, being robust and resilient, by making use of passive sustainable principles above high-tech principles. Pretoria has a very moderate climate in terms of user comfort, with protection from direct sun and rain the user could be comfortable throughout the majority of the year.

6.7.1 Orientation

The building’s orientation (of the main façade) should be north, or the optimum orientation of 7.5° east of direct north. Anything within 15° either side of north is an ideal orientation. Good orientation reduces the need for auxiliary heating and cooling.

6.7.2 Passive Systems

The building makes use of thermal mass through its concrete floor slabs. Thermal comfort is better achieved through thermal mass, managing both under and over-heating periods. All parts of the buildings make use of thermal mass in the concrete floor slabs and parts of the walls which allows it to latently re-radiate heat from the day, this is further matched with night purging when the building is not in use. A rock store and trombe assisted stack is also used to draw cool air out from the rock store in the basement level. The trombe assisted stack can also be used to circulate warm air around the building.
6.7.3 Solar Angles

The building site is located in Climatic zone 2, classified as temperate interior, according to the SANS 204-1 (2008). The vertical sun angles at summer solstice (21 March / 23 September) is 64.24° and at winter solstice (22 June) it is 40.73°. Careful consideration should be taken regarding solar exposure in the library component, for purposes of reading comfort and glare avoidance, as well as protecting the books from direct sunlight.

A section through the building is analysed in terms of solar incidence angles in October (Fig. 134). It can be seen that during the winter months some of the books might eventually be damaged by direct sunlight and the incident light may also cause harsh shadows and glare in the library reading spaces, which is undesirable, and needs to be addressed in the architectural design, see Figures 135.
FIGURE 145 - THEATRE STAGE OPEN (AUTHOR 2015)

FIGURE 146 - THEATRE STAGE CLOSED (AUTHOR 2015)

FIGURE 147 - THEATRE STAGE CONCEPT SKETCH (AUTHOR 2015)
6.7.5 Sustainable Urban Environment

Due to rapid population growth, urbanisation and scarcity of materials, it is crucial that provisions for services and infrastructure developments are satisfied and where possible, met by sustainable methods. This is important in order to ensure the preservation of natural resources and also support local economic incentives and the creation of local jobs and growth. Jeremy Gibberd of the CSIR developed the sustainable building assessment tool (SBAT), which has been applied in this project to measure its sustainability. The SBAT tool assesses the project’s impact on the three main categories of sustainability, namely social, economic and environmental sustainability (see Fig. 124).

6.7.6 Social Sustainability

The accessibility of the site is highly sustainable with a ranking of 4.5 out of 5, due to the site location and proximity to public transport and various amenities, such as schools, colleges and retail. This outcome is partially informed by the composition of the programme and public services, as well as the contextual intent to achieve a space inclusive to its “heterogeneous society”, both in the existing structures and space surrounding it. Universal access is achieved through ramps and lifts throughout the scheme.

The entire scheme makes use of sustainable passive heating and cooling systems and natural light, with a trigeneration steam turbine producing electricity for artificial lighting when necessary.

6.7.7 Economic Sustainability

The adaptability score in this section (relating to lower costs of future re-use) is the highest at 3.2 out of 5, because the design and material choices were made with modularity and robustness in mind. This score is contributed to by the location, and the principle of pedestrians taking precedence of vehicles, ensuring walking, cycling or public transport are viable and cost effective transport options. Capital cost are kept low, through locally sourced materials and labour and in aspects such as buildings being adapted instead of built new, as well as the demolished brickwork from existing structures being re-used. The new wetlands wall can incorporate the damaged bricks because they can be concealed there. Broken concrete from the demolition process can be crushed and reused as hardcore and used in the backfill needed on some levels on the ground floor platform.

6.7.8 Environmental Sustainability

Environmental sustainability has been achieved through the good management of energy efficiency, scoring 3.2 out of 5. The buildings are designed to be passively ventilated through the use of a rock store and trombe assisted stack. The same system can be used to heat the space by re-circulating the excess heat from the trigener water pipes coiled in the floor, that are heated by parabolic solar water heaters. The site choice involves the reuse of a brown-field site, which is ideal as it is also well located in its urban context. The intervention does not overshadow surrounding buildings and improves public access.
FIGURE 148 - KARPS 2 BUILDING SECTION A-A (AUTHOR 2015)
FIGURE 149 - EXPLODED AXO - DEMOLISHED, EXISTING AND NEW (AUTHOR 2015)

FIGURE 150 - PRINSCHURCH FRAMEWORK (AUTHOR 2015)
FINAL DESIGN PRESENTATION
Urban Proscenium

A Cultural Precinct in Pretoria’s Central Business District.
A Vision for Urban Rejuvenation of Pretoria’s CBD

Urban Findings:
The CBD has become inactive because of urban sprawl.
Exothermic Nature of the South African State Theatre Building.
Site has the potential to form a Cultural gateway.

FIGURE 151 - URBAN PROSCENIUM - URBAN VISION - FINAL PRESENTATION (AUTHOR 2015)
SITE SELECTIONS

Urban Justifications For Site Selections

Mark
- Continuation of pedestrian arcade
- Situated in Cultural Precinct: shelter and repose with public interface
- Homogenise context by melting it together

Marlette
- Continuation of pedestrian arcades
- Situated on the threshold of the Cultural, Civic and Didactic Precincts
- Mediates surrounding programmes
- Negotiates contesting architecture

Kira
- Continuation of pedestrian arcade
- Link to Cultural Precinct
- Cross programme between culture, didactic and civic
- Knits surrounding programmes and buildings into cohesive whole

Tian
- Programmatically the "Backstage" of State Theatre
- Connects the Cultural and Didactic Precinct
- Continuation of pedestrian arcade
- Mediates two extremely different urban scales
Application of Arcades

Prinschuurh Entrances to Arcade

FIGURE 153 - APPLICATION OF ARCADES - PRINSCHURCH BUILDING - FINAL PRESENTATION (AUTHOR 2015)
Prinschurch Entrances to Arcade on Helen Joseph Street

FIGURE 154 - APPLICATION OF ARCADES - PRINSCHURCH BUILDING HELEN JOSEPH STREET - FINAL PRESENTATION (AUTHOR 2015)
Design of spaces that provide for “Heterogeneous Society”

The level of exposure should be controlled to keep its unique quality and “hidden” characteristics. The plaza forms part of the idea of “breaking the fourth wall”, that the process and performance is seen as a journey through the spaces rather than merely an activity taking place in a designated theatre space. The plaza is used to showcase the theatrical process, from “Back of House” to performance, providing the public with a practical demonstration and, ideally, a greater appreciation of theatre. This plaza is intended to become the unprogrammed and fluid event-driven space, where users can simply “be”, proposed as part of event-driven space theory.

The courtyard space is designed for the collective: individuals should be free to create their own place and in the same time are encouraged to socialise in the open spaces. The space requires smaller pockets of open-ended activity for multi-cultural use, as seen in Fig. 155.
Programmatic Concept: “Breaking the Fourth Wall”

The inclusive condition is further achieved, through the programmatic concept of “breaking the fourth wall” - providing public life with a visual and physical connection into the “Back of House” theatre programmes. The process is made public from “Back of House” to performance, providing the public with a deeper understanding of theatre. The idea of “breaking the fourth wall” is that the process and performance is seen as a journey through the “Back of House” theatre process and spaces, rather than merely an activity taking place in a designated theatre space. A stage can be a separating device, or the function could be blurred so that the audience can participate with the performers—this can be interpreted as the interface between public and private, the event space and transitions into the social or public interface. Thus, the stage serves as a means to frame social or public interaction, see (Fig. 156).
FIGURE 157 - KARPS 2 DESIGN DEVELOPMENT - FINAL PRESENTATION (AUTHOR 2015)

1.1 Walls

1.2 Roof

1.3 Floors

1.4 Structure

1.5 Existing Structure

2.1 Demolished Part of Walls

2.2 Demolished Part of Roofs

2.3 Demolished Part of Floors

2.4 Demolished Parts of Structure

2.5 Demolished Parts

3.1 New Curtain walls

3.2 New Roof & Box Gutter

3.3 New Ground & Basement Floor Level

3.4 New 'Underpinned' Column Structure

3.5 New Parts Added

1 Existing Karps 2 Building

2 Removed parts Karps 2 Building

3 New Insertions Karps 2 Building
PERPSECTIVE VIEW OF BOUTIQUE SHOPS & KARPS 2 BUILDING

FIGURE 158 - PERSPECTIVE VIEW OF BOUTIQUE SHOPS & KARPS 2 - FINAL PRESENTATION (AUTHOR 2015)
Section BB - New Condition in Karps 2 & 'The Sheds'
FIGURE 161 - SECTIONAL PERSPECTIVE SHOWING TROMBE
ASSISTED STACK - FINAL PRESENTATION (AUTHOR 2015)
Design Development - “The Sheds” Building

FIGURE 163 - DESIGN DEVELOPMENT OF “THE SHEDS” - FINAL PRESENTATION (AUTHOR 2015)
Section BB - Existing Condition in 'The Sheds'

New Mezzanine Level - connecting to restaurants, bars & coffee shops (forming viewing platform surrounding stage).

New Mezzanine Level with restaurants, bars, coffee shops & viewing platforms to stage.

Section BB - New Condition in 'The Sheds'

New Assisted Stack (diffuses north light & forms chimney for ventilation)

'Back of house' to stage.
Section CC - New Condition in 'The Sheds'

FIGURE 165 - THEATRE STAGE ADAPTATION & SECTION CC - FINAL PRESENTATION (AUTHOR 2015)
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Perspective View of Amphitheatre
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- FINAL PRESENTATION (AUTHOR 2015)
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FIGURE 172 - BASEMENT LEVEL PLAN - FINAL PRESENTATION (AUTHOR 2015)
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Physical Model

Northern View from Helen Joseph Street

FIGURE 176 - PHYSICAL MODEL VIEW 1 - FINAL PRESENTATION (AUTHOR 2015)
North Easter View from Helen Joseph Street

FIGURE 177 - PHYSICAL MODEL VIEW 2 - FINAL PRESENTATION (AUTHOR 2015)
Northern Arcade Entrance from Helen Joseph Street

FIGURE 178 - PHYSICAL MODEL VIEW 3 - FINAL PRESENTATION (AUTHOR 2015)
New connection between Helen Joseph and Pretorius Street
Western Arcade Entrance from Sisulu Street
Western view from Sisulu Street

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